

psa JOURNAL



VOLUME 16 NUMBER 8

AUGUST 1950

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	Daylight	Tungsten			
High Speed Pan Type 428	160	125	High speed; adequate contrast even when underexposed; long scale.	Extremely short exposures. Low or flat light conditions.	Electronic flash lighting in portraiture, press, commercial, and industrial photography. Outdoor work on cloudy days or at twilight; distant flash shots; general candid and press work.
"Arrow" Pan	125	80	High speed; high red sensitivity; long scale.	Adequately lighted subjects in general.	In mass-production portraiture, high red sensitivity reduces retouching problems; speed permits short exposures. For daylight and fluorescent lighting, red sensitivity provides improved color response. For flash exposure, long scale counter balances harshness of lighting.
"X-F" Pan	50	32	Balanced color sensitivity; medium speed; medium fine grain; normal scale.	Adequate and controlled lighting.	Best suited to studio portraiture and illustrative photography with tungsten light where its medium speed, balanced sensitivity and normal scale provide the flexibility required for high-quality results. Definitely recommended for color-separation negatives.
Fine Grain Pan	32	20	Maximum speed consistent with extremely fine grain; balanced color sensitivity.	High degree of enlargement. Rendition of fine detail.	Murals, specialized uses in industrial and scientific photography. Illustrative, commercial, industrial uses where rendition of subject detail or texture is of primary concern; photomicrography; commercial copying.
Process Pan	16	10	Extremely high contrast.	Line copy work with black and white or colored copy.	Commercial copying.

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p.m.

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Name (please print)

Address

City and State

No reservations honored after 6 p.m. unless previously arranged or deposit made.

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Fill in this form now. Enclose your check (or pay when you arrive, as you prefer). Make check payable to "J. Brookes Smith, Treasurer". Mail promptly to:

MR. GEORGE M. ROWAN, Registration Chairman, 306 N. CHARLES ST., BALTIMORE, MD.

Please register the persons listed below for the days and feature events noted. (4-day registration—\$5.00; 1-day registrations accepted at \$2.00 per day.)

Your name _____

Address _____

4 Day Registration \$5.00	Oct. 18 \$2.00	Oct. 19 \$2.00	Oct. 20 \$2.00	Oct. 21 \$2.00	<i>Harbor Trip Oct. 19th Including lunch on board</i> \$3.50	<i>Banquet Oct. 21st Informal — Featuring Maryland Cuisines</i> \$5.00

Will there be any ladies with you who will not be registered for convention sessions but who would like to be entertained? _____ How many? _____

NOTE: Individual PSA membership is not a requisite of convention attendance
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PSA JOURNAL, Vol. 16, August 1950

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GENERAL ELECTRIC



DRIVE OF CHAMPIONS

PSA Sells Self

When asked how he succeeded in sponsoring several memberships in Minnesota, Larry D. Hanson replied:

"To mention the PSA to any eager and ambitious photographer, amateur or professional, generally attracts interest immediately. That has been my experience, so far, in obtaining new members in the 'Drive of Champions.' The attitude of every prospective member, without exception, is that he wants to improve his photographic techniques. (And who doesn't?)

"When selling a PSA membership, I explain the benefits that the PSAer, himself, will derive from it. I insist that he participate in some of the various departments—by being active, one gains more. I believe that ENTHUSIASM is my key factor in selling memberships.

"Several prospects were under the impression that membership was limited to only 'big time' photographers. Others were eager to join but had never before been approached. Then there were a few that had to be 'sold.'

"It has been fun. I enjoy selling PSA memberships. The PSA has helped me and I know it will help others."

Division Officers Assist Canadian

Oliver Smith, of Toronto, has found fertile fields in Canada for new membership sponsoring. Here's how he does it:

"When camera clubs reopen in the Fall, more rapid headway should be made. Personally, I have found that the bringing together of keen photographers and the PSA needs no special sales talk. As photographers, they generally are aware of what the Society offers in the furthering of photographic knowledge. The possibility of participation in international portfolios, the receiving of worthwhile advice on prints submitted and the very pleasant and helpful contacts made with fellow members are benefits that certainly do appeal.

"Regret I have no out-of-the-ordinary experience to record. A little persistence helps.

"My earlier letter to you has brought helpful replies from Gene Chase and Karl Baumgaertel. I am particularly interested in working on club affiliations and have requested Gene to send me several application forms. With this class of membership, initiative is needed—at least in Canada.

"Jane Shaffer, acting for Gene Chase, will discuss this matter with me on her coming visit."

Drive of Champions Tally

As of July 15, 1950

State	Name	Points
<i>District No. 1</i>		
Maine	None	0
New Hampshire	None	0
Vermont	None	0

This Month's Tip

Color Division Committee Member Merle S. Ewell, with the cooperation of a number of clubs in the Los Angeles area, is staging a PSA night some time in August in that city.

Besides a program put on by local PSA members, they will feature a number of PSA service activities such as traveling print sets, slide sets, etc. Every endeavor will be made to sign up new members.

Maybe you can do something like this in your town.

Massachusetts	None	0
Connecticut	Edward Hutchinson	1
	Paul A. Sperry	20 ^{1/2}

Rhode Island

	None	0
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District No. 2

New York	Bernard M. Acosta	6 ^{1/2}
	Edward L. Bailey	1
	B. Erle Buckley	2
	Earl R. Clark	1
	William J. Dewhurst	7 ^{1/2}
	Robert F. Edgerton	1
	Mrs. Franke Fassbender	3 ^{1/2}
	Ronald W. Henn	1
	Norman Lipton	1
	Rev. Boyd A. Little	5 ^{1/2}
	Arthur S. Machinay	1
	Walter S. Meyers	1
	Lowell E. Mueller	1
	John G. Mulder	26 ^{1/2}
	H. Pasch	1
	H. C. Radon	1
	E. G. Sargent	1 ^{1/2}
	V. H. Scales	2 ^{1/2}
	Silas M. Thronson	2
	Charles H. Tippie	1
	Ruth E. Tremot	1
	Dr. F. P. Wrightman	20 ^{1/2}
	H. D. Sheldon	8 ^{1/2} *
	H. R. Caler	1

District No. 3

Pennsylvania	Wilson R. Broome	1
	Philip Cass	26 ^{1/2} *
	Dr. Francis A. Faught	1
	Nelson Hutchinson	3 ^{1/2}
	George F. Johnson	2
	Richard R. Koch	7 ^{1/2}
	F. Quellmalz, Jr.	18 ^{1/2}

District No. 4

North Dakota	None	0
South Dakota	None	0
Nebraska	None	0
	None	0
	None	0

District No. 5

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District No. 9

Washington	Joe Marshall	3
Oregon	C. W. Getzendaner	4
Montana	Carlton L. Lingard	2
Idaho	Name	0
Wyoming	Dick Harris	1

District No. 9
California

Dr. Werner Alexewicz	1
A. Appelman	1
Emond Arthur	1
L. Philip Barbara	1
John F. Barnes	1
Karl A. Baumgaertel	1
Moreland M. Deedrick	1
Boris Dolan	1
Milton Elton	1
Frederick L. Richards	1
Southern Calif. CCC's	1
See "See Tech" Div	1
H. A. Thorrell	1
Charles E. Wilson	1
None	0
None	0
Ray E. Petersen	1
None	0
None	0

District No. 10

Alaska	Gilbert G. Whitehead
Hawaii	David A. Muramoto
National Photo Co.	National Photo Co.
None	0

Canal Zone

None	0
William B. Bate	1
Dr. M. A. Chantler	2
James A. McVie	2
Oliver W. R. Smith	1
Sam J. Vogast	2

District No. 11

Brazil	Irene Eastell
Costa Rica	Dr. Francisco A. DeCarona
Cuba	Arnold DeMoya
Mexico	F. Fumero
Puerto Rico	Gordon C. Abbott
Venezuela	William C. Diefeld
	Frank J. Delina

District No. 12

Europe	None
Asia No. 4	None
Hong Kong	Francis Wu
New Zealand	Dr. Ernest Tru
	Mal. Keith R. Michelin

• Thompson
• Not eligible for higher awards

LETTERS TO THE EDITOR

OXFORD, OHIO

To the Editor:

The easel for large paper described in the June PSA JOURNAL is, I believe, more complicated and less effective than the one I use. Perhaps readers would be interested.

Easels for any size paper are extremely easy to make with two simple materials.

The advantages of the easel to be described are that the paper is easily applied and removed and that the entire surface of the paper is used without blemishes or marks of any kind on the printed surface.

Plywood of the exact size of the paper may be used, but hard surfaced Masonite is probably better. If the board is cut to the exact size of the paper, placement of the sensitized sheet is very simple.

The other material is double surfaced Scotch tape. So far as I know, this can be obtained only through a printer or a wholesale paper house selling to printers. It comes in a wide variety of widths; the one inch width is about right.

Pieces of the tape are applied to the plywood or Masonite board, either at the corners, or as a complete border. The sensitized sheet is merely laid on the board and lightly pressed onto the Scotch tape. When the exposure is completed, the paper readily leaves the tape. When the tape loses its adhesiveness, it may readily be renewed. The photographer will find that the tape has a host of other uses in the darkroom.

EDWIN J. HOWARD

Oil City, Pa.

To the Editor:

I don't very often burst into typing like this but I must tell you how much improved the PSA JOURNAL has been in the last few months. Your additional departments and greater variety of articles appeals to me.

When you consider that the JOURNAL's principal competition is in the many fine photographic magazines with their wonderful typographical make-up, improvements such as "How-to-do-it" and "How-to-take-it" articles will add to the popularity and usefulness of the JOURNAL.

As a specific case—the article in the April issue by Doris Martha Weber—"Steel Valley"—that strikes a responsive cord in me. Having been connected with steel and steel industries for 48 years I can certainly see the beauty in such industrial shots. I like to look and take them.

The many and varied activities of the Society are well reported in the JOURNAL and it will gain in usefulness and popularity if continued along these lines. Good luck to you.

FRANK B. BAYLESS

CAMERA INTERNATIONAL MAGAZINE FOR PHOTOGRAPHY AND MOTION PICTURE

C. J. BUCHER, LTD., LUCERNE, SWITZERLAND

Some American Comments:

You are to be congratulated on a mighty fine magazine. Photographic Society of America Journal.

Your are doing a very beautiful job with the magazine and I would not want to miss a copy. Camera Craft Publishing Co., San Francisco.

I only wish we had a photo magazine with equally high standard here in this country. Congratulations! Andreas Feininger, New York.

Subscription fee in U. S. A., postage paid. 1 year \$7—2 years \$12.

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Baltimore Primer For PSA Conventionites

BY A MEMBER OF THE LOCAL COMMITTEE

TOP BRASS of the PSA, in one of those notes which "suggests" but which means "you better do it," has pointed out to us members of the local convention committee that a lot of folks, who are coming down here for "the big doin's" on October 18, 19, 20 and 21st, might like to know something about Baltimore and what to look for in the way of food, foolishness or fabrication while you're here.

Well, Okay—read on (but I've heard the committee say repeatedly that they intend to keep you so busy with programs, demonstrations and events from Wednesday until the last well-gorged person rolls out of the banquet hall and leaves the disorder and dirty dishes to the hotel clean-up crew on Saturday night, that you won't have any time at all for sightseeing unless you plan to do it before breakfast).

By the way, right here is a good place to tell you—if you plan to bring anyone with you who isn't interested in photography and would rather make a tour of Baltimore and its surroundings while you listen to darkroom dialogues, say so on the reservation blank that's bound into this issue. We plan to see that such lonesome souls have a good time under the guidance of our Bureau of Displaced Aliens committee.

The chances are that, if you're relatively prompt in getting your reservation into the mails, you'll be registered at the Lord Baltimore Hotel, headquarters for the convention. They have set aside 300 rooms for us; the Southern Hotel and the Emerson Hotel, just a block or two away, will take care of all those who are late with their reservations or who just don't care whether they are accommodated at the convention headquarters or not.

The Lord Baltimore is the newest hotel in town—700 rooms, excellent

dining-room, coffee shop and cafeteria, three bars—one of them a very beautiful "Diamond-back" Cocktail Lounge—all of the service and facilities you'd expect to find in the leading hotel in any big metropolis. It is located at Baltimore and Hanover Streets right downtown.

Generations ago, this was the approximate site of the "Indian Queen"

Tavern, a famous colonial hostelry where Commodore Joshua Barney recruited members of his blockade running crews—where Captain John Paul Jones enlisted men for his naval vessels—lodging place for wealthy tidewater planters, sea captains and leaders of emigrant trains bound for the wild new lands west of the Alleghanies. If you wake up some night



Baltimore's trade mark—first monument in the United States erected in memory of General George Washington.



Fort McHenry—concerning the defense of which Francis Scott Key composed "The Star Spangled Banner."

while you're here, thinking you heard footsteps, don't worry—it was probably just the slither of a ghost-Indian's moccasin or the phantom pad of a Negro slave. Baltimore is well over 250 years old you know, and a lot of American history has taken place on her streets and traditions grown up about her old buildings and localities.

One place you won't want to miss if you get off "on the loose" at all is Fort McHenry—about the defense of which Francis Scott Key composed the "Star-Spangled Banner," our National Anthem. On the field trip we're all going to take—our cruise of Baltimore harbor with fireboats spouting water from every nozzle, with raw oysters and beer and other minor luncheon delicacies, with photographic models waiting to be posed and shot, etc., etc.—we'll cruise right over the spot where Key wrote his immortal verses.

Nor will you want to miss a visit to the Flag House, home of Mary Pickersgill who stitched the immense flag which flew over Fort McHenry during the bombardment. Nearby, you'll marvel at the weird looking Shot Tower—an almost unbelievable feat of hand-laid brick masonry, erected to make lead bullets for American soldiers during the War of 1812.

You'll certainly want to view the skyline of Baltimore from Federal Hill, the location which the Union forces occupied early in the "War between the States" when southern sympathizers in Baltimore threw rocks at them as they marched through her streets. Be sure to take your camera on this jaunt; you'll get a shot you'll want to feature in your album ahead of all other pictures you may take during your convention visit. Everything you see about Baltimore—stories, picture tours, circulars, advertisements, movies—invariably have in them in some prominent spot, an illustration of the Washington Monument, reported to be the first monument erected to General George Washington in this country. It identifies Baltimore in the eyes of the world. But you could scarcely miss this; it's just a few blocks up famous old Charles Street from your hotel. Further out Charles Street, very close to the Baltimore Museum of Art where the PSA salon will be exhibited, you'll get a chance to see "Homewood," the colonial mansion built by Charles Carroll of Carrollton, signer of the Declaration of Independence; it is now the gem in a setting of other beautiful buildings on the campus of Johns Hopkins University.

Another place within walking dis-

tance of the hotel is Edgar Allan Poe's grave which you may want to photograph for record. If you are a Roman Catholic, you'll get an opportunity to go to mass in the Cathedral—first cathedral erected in the United States; if you're not, you'll get a thrill from just looking at this proud old building with its towering fluted columns and its unusual twin spires.

Now, I could keep right on telling you about theaters, motion picture emporia, department stores, burlesque shows, shooting galleries, camera shops and restaurants. I could tell you where to go for big, tender, luscious, pink cuts of prime beef; where you could get plates heaped high with the best Italian spaghetti and Parmesan cheese you've ever put into your mouth; where you could get oysters with the saltiest, Chesapeake tang or Maryland fried chicken with the most golden-brown color imaginable—but all that will be in the Convention Program.

You'll have the time of your life at this Baltimore PSA Convention, make no mistake about that. The important thing right now is to get your reservation in. You'll find a reservation blank ready and waiting for you to fill out and mail in this issue. Never mind fumbling for your check book now; if you prefer, you may wait until you get here to pay for your complete registration—but at this moment, hotel reservations are important if you're interested in being accommodated in the Lord Baltimore



The Shot Tower—Built to make lead bullets for American troops during the War of 1812.

Take Movies at Night . . .

OUT OF DOORS

ROBERT H. UNSELD

HUNDREDS of vacationists will be sitting around the camp-fire tonight, singing and enjoying the spirit of good fellowship that seems always to be born of the open flame, and while there are sure to be dozens of movie makers among them, I'll wager that not one per cent are aware that they are letting most unusual filming opportunities go all unnoticed. Whether it be on the trail in the mountains, at a week-end beach party, or just a marshmallow roast "out at the lake," the camp-fire and the circle of friendly faces in the firelight can be recorded easily with your own movie camera, and since these shots are always spectacular in their "blackout" effects, they lend a new importance and a professional tone to your movies.

It is not even necessary to use a high speed lens, for the photo flare furnishes such bright light that even an f/3.5 lens may have to be stopped down. A flare is simply a pointed stick capped with a cartridge containing a chemical which burns with an intense white light for a specified period. Flares are safe, easy to use, and make these effective movies possible.

Of course, any night activity out of doors may be illuminated by flares and subsequently photographed, but we dwell here on the camp-fire idea because of its universal appeal and because almost every movie maker can find such an opportunity somewhere this summer.

As you prepare to photograph any flare-illuminated scene, note carefully the direction of the wind. This is important, for the flare will emit a cloud of dense smoke, and you must be sure that it will not blow between the camera and the subject. If there is no wind, the smoke will go straight upward.

The accompanying diagram illustrates the set-up for an effective

camp-fire scene. Note that since the camp-fire and flare are down wind in the lower left hand corner of the field, the smoke is blown out of the picture almost immediately. Stick the flare in the ground as close to the fire as you comfortably can, without danger of setting the flare afire too soon. Do not set it too high, for it will burn something like a Fourth of July "flower pot," and you don't want it to flame up too high. The camera lens must be shielded from the flare, so build up a light shield back of the flare, at least a foot and a half higher than the fuse. Put this wood screen together of logs or sticks so that it looks like the jumble of timbers actually burning in the campfire, but don't set it ablaze.

Now you will want to determine your field, but since you will find the firelight too dim to enable you to see much of anything in the viewfinder, get two people with matches or flash-

lights to help you locate the area your viewfinder includes. Wind the camera fully and make all camera and lens adjustments. Do these things before you light the flare, for once it is lighted, it doesn't last long. With everything all set, light the flare, wait for the preliminary yellow flame to burn through to the white light, and then press the starting button. A half-minute flare will give you two or three shots with a second or two in between to change your field, but you won't have time to take a meter reading. A one-minute flare will give you time to do this if you hurry. Use daylight emulsion speed ratings, and if Kodachrome is to be used, it should be the regular type, not Type A.

So many variables exist in photography of this nature that no definite exposure guide can be given, but in general, if a single flare is used without a reflector and is ten feet from the subject, f/5.6 with super-pan film, or f/4 with panchromatic, should be approximately correct.

This camp-fire set-up will show the group seated about the fire, and if the flare is well hidden, the light will appear to be coming from the campfire itself. The flickering flames should be visible, of course, as they are not bright enough to fog the film and they will complete the illusion that you are filming entirely by firelight.

More than one flare can be used, of course, but more than two will be difficult to handle. It is better to increase the efficiency of one or two flares (50% to 100%) by placing reflectors behind them. A large tin dishpan purchased from the dime store will do very well. Place it about a foot back of the flare. Flares create intense heat in their immediate proximity, and nothing valuable should be placed within three or four feet of them, nor should they ever be held in the hand. It is better to work with the camera on a tripod in this type

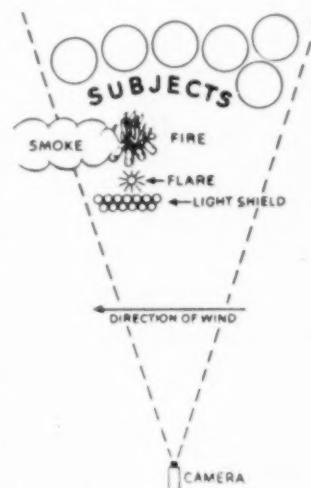


Diagram showing positions of camera and flare relative to camp-fire, subjects, and direction of wind.

of night photography, for after you have determined your field, you may set the camera in that position once and for all; in fact, you may even determine a second field which is to be photographed simply by swinging the camera on the tripod after the first scene is completed. Unless there is some good reason for placing the flare in front of the camera, such as the camp-fire set-up described above, it is better to have the flares back and to one side of the camera. This removes all possibility of fogging the film, and the smoke problem is more easily controlled.

The photo flare will die out at a rate which makes a splendid fade, so you should count on having your camera in operation as the flare dies down. In the case of the camp-fire scene, such a fade is especially effective, for nothing is left visible save the flickering flames of the fire. This makes a splendid ending for any out-of-doors picture.

BOOK REVIEW

16MM SOUND MOTION PICTURES — A MANUAL FOR THE PROFESSIONAL AND THE AMATEUR. By William H. Offenbacher, Jr. 580 pages, 123 figures, 30 tables, 6 appendices, subject index, 6x9 inches. Interscience Publishers, Inc., New York, 1949. Price, \$10.00.

More than a quarter of a century has elapsed since 16mm motion pictures were introduced in 1923. Many technical articles have been written during this interval by the author and others about various aspects of exposure, development, printing, sound recording and reproduction of black-and-white and color 16mm films. However, until now no single book has come to the reviewer's attention which attempted to cover all aspects of this rapidly expanding subject.

The better portion of six years were required by the author, a well known authority on 16mm film techniques, to write this comprehensive manual. The book is obviously not intended for popular reading by the amateur motion picture cameraman. Rather it is a laboratory manual, filled with technical details, explicitly stated and with liberal reference to specific products and apparatus. Many exact procedures are given in great detail for certain operations. An example is the data on printer lamp standardization that appears on pages 88-95. Such data should prove invaluable to cinematographers who can now find quick reference to this material and other information.

The information is presented in logical order. It begins with a brief survey of 16mm film and its relation to other sizes

and the elements of picture making. Both the physical and sensitometric characteristics of the original, the duplicate and the release print are considered in the third chapter. The making of 16mm originals is then dealt with in Chapter IV with details on exposure, lenses, lamps for printing sound and pictures.

Dimensions and standards, both accepted and proposed by the American Standards Association, are given in Chapter V. The problem of the 16mm emulsion position is treated from the historical and practical viewpoint in the sixth chapter. Many types of equipment are illustrated, discussed and evaluated in Chapter VII and types of sound recording equipment are covered in Chapter IX, one of the longest in the book. The theory and practice of sound recording are discussed in Chapter VIII and editing and assembly in Chapter X.

The final portion of the book covers such subjects as preservation and storage, processing and release printing, projection and projectors, duplicating of tri-pack color films, industrial applications of current 16mm sound motion picture equipment, television and film characteristics for use with television. At the end of most of the

chapters, there is a convenient bibliography of references of books and articles.

The book appears to have very few factual errors. On page 31 the discussion on the subject of toe slope or gradient of the characteristic curve of photographic materials is somewhat loosely written and an improper definition of gamma has resulted. On page 40 where diffusion, turbidity, sharpness and image spread are discussed, the author has confused light scatter effects and development effects. On the other hand, his definition of the Eberhard effect is both accurate and well expressed.

The author does not hesitate to criticize the film or the equipment manufacturer for limitations of their products, but his comments are constructive. He also praises many items wherever he considers such comment worthy.

The volume is refreshingly free of typographical errors for a first edition. The typography is rather small for easy reading, especially the interspersed outlines and footnotes.

It is a significant book that should be read and consulted by all serious-minded technicians in the field of 16mm motion pictures.—G.E.M.

Integrity For Sale

HALE VAN SCOVY

IN A RECENT ISSUE OF PSA JOURNAL I ran across one of those articles on what is wrong with the salons. I used to read that type of thing with delight, nodding in agreement every time the author spoke bitingly of the bad taste and conservatism of the judges. (They had thrown my prints out too.)

Of late years, however, I find myself getting bored and impatient with these indictments of the salon. They all run to the same pattern. The author starts out with a solemn and God-like inventory of the weaknesses and stupidities of the salons. He tells of the pictorial cliches which he assumes delight the judges, of the seemingly endless copies of copies and of the meaningless pictures that have only superior photographic technique to recommend them.

So far, I'll go along with him. All these things are, unfortunately, true. However, he scrupulously avoids mentioning the exceptions—the photographs that cause a quick, indrawn breath of wonder and that make our own efforts seem pitifully insipid and unfinished. Well, let that pass.

The author has made his point—there are stupid and ineffective pictures hung in salons. He then points out with superb self assurance the cause of these evils. It is very simple. The salon judges are conservative fuddy-duddies. His cure for all this? Again it is very simple. He very grandly picks up his marbles and goes home. He refuses to exhibit his prints from then on. In his pique he seems to imply that if superior pictures were shown the judges, they would turn them down.

For seven years I've watched salon juries work and have served on them myself. Well do I know the sense of frustration the salon judge feels as he watches the monotonous procession of pictures that aren't quite good enough. I know how often he votes "reconsider," hoping the picture will look better when it comes up the second time, how eager he is to find a picture he can accept. I know his disappointment when, baffled and weary, he sorts through the "reconsider" piles, only to find that his initial judgment has not changed. They just aren't good enough. In sheer desperation he accepts the best of the "reconsiders" and hopes they

won't seem too bad when hung. I know the thrill of satisfaction a judge feels when he finds a print showing a fresh approach, a new idea well presented, and I know how rare those moments are.

From a judge's point of view, what's wrong with the salons is the contributors. "But," the misunderstood genius howls, "the salons stifle originality and enthusiasm." My answer to that is, you sure stifle easily. I can't imagine a painter, whose work is rejected in an exhibit, going home and drowning in his tears or boycotting all future exhibitions. Oh no! He is of a different breed. He may burn the jury of selection in effigy, and he will never lose the conviction that he is right and the rest of the world wrong, but next year he'll be sitting on the gallery steps with his chin stuck out and a new bundle of paintings under his arm.

Now, in comparison, let us examine the behavior of the average contributor to photographic salons. Let us take one that I know personally. His early pictures were a pleasure to look at. They may have lacked the expertise of the master in photographic quality but they had a definite mood and imaginative quality that set one dreaming. He made them simply for the pleasure of making them, and others got pleasure out of looking at them. He entered them in salons and occasionally got one or two accepted.

Just when the bug for recognition bit him, I can't be sure, but the resulting attack was fatal. The man we are talking about was a very bright citizen and when he decided to get to the top he left nothing to chance. He studied the contents of the salons. He studied the judges that selected those salons. He studied the rules and practices behind the judges and the salons. He observed that, at that time, there was certain subject matter that the majority of judges looked upon favorably and other subject matter that was taboo. He observed that prints ran through the viewing easel very rapidly and that large prints had a greater initial impact than small ones; prints with a great deal of contrast were more startling than those with a longer scale of tones. Prints should be startling, rather than provocative. The print that hit the judge between the eyes

was liable to get in on the first viewing and, once in, wouldn't be seen again until hung.

Certain judges, he noticed, were a little more deliberate than others and less liable to be surprised into accepting a print because of startling or brilliant technique. These judges he carefully catalogued in a card file. The results of his analysis were entirely successful. He made his pictures without regard for anything else but success. He sent them only to salons where he judged the jury to be sympathetic. With only six negatives he became the year's most prolific exhibitor, usually hanging four out of four prints. As he reached the end of the exhibiting year and judges began to see his pictures for the second time, his success became less marked. He was rewarded with an APSA after his name and, because salon success had become a business with him, he had lost all pleasure in making a print and quietly dropped out of the salons.

Here was the case of a talented man trading his integrity for recognition. The salon judges had no part in our friend's seduction. Each of his pictures was a brilliant tour de force that stamped the judges into voting "accept."

Case two is that of a prominent salonist. His first prints showed great imagination and thought. His photographs were a delight to bored judges who had just about given up hope of ever seeing anything remotely original. The fellow's fertile mind continued to enliven the salons for several years and he won a reputation. Now, one would have to be a genius indeed to continue the pace he originally set. Of course, gradually his ideas became fewer. Reluctant to give up his place at the top of the list, he tried to be as prolific as always. He substituted superb craftsmanship for creativity and turned out prints in the same abundance as before. Salon judges pray for pictures that really say something but, deprived of them, accept the next best thing—perfection of technique. So he goes on, with moderate success.

Then there is the exhibitor with one technique and one idea. Every print he makes is a variation of that single idea. With constant polishing, it becomes better in execution with the years. He hangs onto it like a gambler to his lucky piece. He has

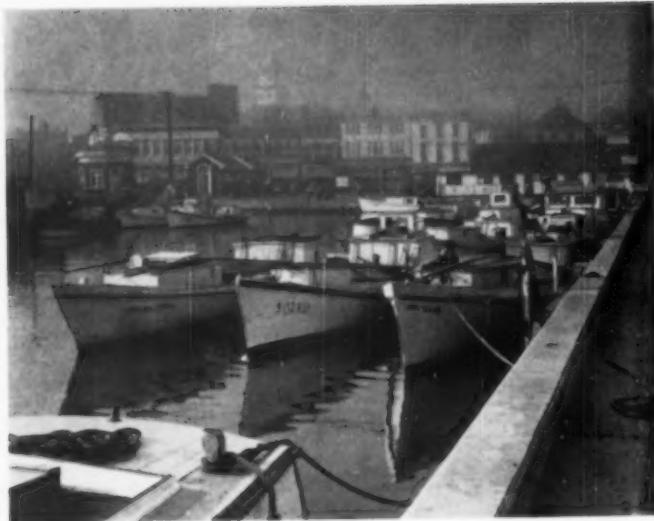
had success with it once and is afraid to try anything new, for fear his new attempts might end in a rejection. Each of his prints is perfection itself, but every man who sits on the salon jury wishes he would get adventurous and put another string in his harp.

Then there are the newcomers. Their first prints have something to say, but their tools of expression are not yet perfected and result in rejections. The timid ones drop out. Too large a number of the bolder ones, encouraged by "sour grapes" explanations, accept any reason for their failure but the true one. "The judges are mossbacked stuffed shirts who don't appreciate original thinking. . . . The judges fall for big prints only. . . . The judges like flashy techniques. . . . The judges understand corny ideas only." And so on. Eager for vindication of their prejudices, they assiduously imitate the techniques of the Glory Boys I have described earlier. Stubbornly, they cling to the idea that the judges are connoisseurs of corn and copy the trite ideas and photographic clichés of the has-beens, and with every new rejection become more bitter and more blind.

At this point, I can imagine our self appraised genius jumping to his feet and saying triumphantly, "Your examples have only proved my point. Salons corrupt!"

This is the same shifty thinking that causes so many people to misquote, "Money is the root of all evil," when the true quotation is, "*The love of money* is the root of all evil." It neatly takes the blame off the shoulders of the individual and puts it on an inanimate object. It is not the salons that corrupt and stifle originality, but an exaggerated desire for glory on the part of the contributor that causes him to go after salon success for success alone.

As long as the salon contributors lack the guts to back their own pictorial ideas, even though it means a rejection; as long as they steal another man's thunder instead of trying to make their own thunder louder; as long as they value acceptances more than their own intellectual honesty; as long as they send in prints they think the judges will like instead of sending in the prints that they themselves believe in, salons will not be what they should be.



CITY SLIP—ANNAPOLIS

Donald Hamilton

The Ideas Behind My Pictures

DONALD HAMILTON

Due to the comments received (both favorable and otherwise) as a result of my article, "The Case Against the Salons," which appeared in the December 1949 PSA JOURNAL (page 749), the editor has asked me to submit some examples of my work and to comment on them.

I have selected the two marine scenes because I think they give a good idea of what I've been driving at. They were taken within a few minutes and yards of each other. The one called "Harbor Fog" is a self-conscious attempt at salon composition: a few big masses (three, the approved number) neatly arranged and draped in a suitable atmosphere. We are always being told by salon experts to eliminate everything that isn't absolutely essential to the com-

position; in this picture I think most such stuff has been eliminated. The result is a picture from which, to my mind, practically all reason for existence has also been eliminated, except the possibility that a print of it might one day hang in a salon.

Let me explain. This picture has the universality salonists are told to strive for. It's so universal it's practically anonymous; only a nautical expert could tell readily that it was taken in the Chesapeake Bay area. It represents the great generalities of sea and ships and fog in broad terms; it is timeless. There is, you will say, nothing wrong with this; it's the way we've been told to achieve true Art.

But as a matter of fact, this picture is a lie. By isolating a single picturesque segment of the waterfront

of my home town, I have, it is true, made a nice little composition (I hope it's true, anyway), but I've also misrepresented the actual facts. Annapolis doesn't look like that, even on a foggy day. At least, it doesn't look like that to me; and I'm the guy who took the picture. Annapolis, to me, is the town in which I live; it's got movies and drugstores and parking meters and television aerials; it's not a quaint, romantic old seaport town at the turn of the century. Even though it has roots going deeper into the past than most, it's a modern community. "Harbor Fog" gives no hint of this, because I selected a point of view so that it wouldn't.

But when I take a picture that deliberately misrepresents my convictions about the subject matter, just to increase the chances of its



HARBOR FOG

D. Hamilton

acceptance by a salon, I'm being just as dishonest as if, as a writer, I were to deliberately falsify my convictions about the political, social, or economic background of a story, just to make it more acceptable to a magazine. Yet many salonists who would call me a coward for changing one word of my writing to please an editor, seem to have no idea that there is any similar question of integrity involved in photography. They slant their pictures towards the salons without any hesitation at all. They pounce on the pretty and the picturesque and the dramatic, isolating it and presenting it alone, as if it represented the whole truth about the subject matter. Like conscienceless reporters giving a false idea of a political speech by quoting mislead-

ing statements out of context, they give a false idea of the world around them by showing pretty images divorced from their original surroundings.

The picture entitled "City Slip—Annapolis" was, as I have already indicated, taken only a few yards from "Harbor Fog," but with the camera pointed in the opposite direction. It is a crowded, busy picture, full of what a salon judge would call irrelevant details. It's a picture of the kind that always stimulates some joker into demonstrating, with a pair of cardboard L's, how it's really three or four different pictures. (If you ask the guy why *not* have four different pictures in one, he thinks you're crazy or kidding him.)

Actually, the details are only irrelevant to salon composition and



LA VETA PASS

Donald Hamilton



HUGO

D. Hamilton

salon photography. To show what I wanted to show—how this portion of Annapolis looked in a fog (I've already taken it under just about every other atmospheric condition)—the details are not only relevant, they're essential. The picture is crowded and busy because it's a picture of a crowded, busy place. It is not as simple a picture as "Harbor Fog," it does not have the impact, and it may not be as pretty, but at least it's honest. It shows what I saw when I took it; not merely what I thought a salon judge would like to see.

As for the other pictures, they require little explanation. "Hugo" is

a picture of my son. "La Veta Pass" was taken while I was in Colorado and is merely a picture of a road.

All pictures were taken with a Medalist on Super-XX roll film, developed in Microsol.

PSA Personalities

SEWELL P. WRIGHT

BY JACK WRIGHT, FPSA

SEWELL P. WRIGHT, Secretary of the PSA, entered photography at the age of 10. Somebody gave him a No. 3 Brownie and he immediately became a professional. He sold mounted prints to his youthful friends for 10 cents apiece, 12 for a dollar. The friends were delighted and so was Wright. He saw himself well on the road to making his first million. Later, however, he withdrew from professional photography and has retained his amateur status ever since.

Wright was born in Butler, Penna., but lived during his school years in Toledo, Ohio, attending elementary schools there and also Toledo University. When World War I came along he enlisted. He was a very adept radio operator, so the Army put him in Chemical Warfare. He says that chemistry had been the only subject he had flunked in his college career.

Wright is in the advertising business. After working for a number of newspapers, he opened his own advertising agency in Springfield, Illinois. His avocation (besides photography) is fiction writing. His stories have appeared in practically every major magazine in the United States and in many publications abroad. He has also written five published books, including a textbook on advertising.

Mr. Wright's chief photographic interests at the present time have to do with the turning out of patterns and abstractions, with the greater emphasis on abstractions. "My chief delight," he said, "is to photograph suitable literal material and then to reduce it, by tonal distortion (generally by over-printing) to an abstract form, by the suppression of literal detail and the presentation of essential forms only." Some of these pictures

have gotten Wright his first star as a Star Exhibitor and will eventually put him in the top exhibition category.

Wright has judged a number of salons and has lectured frequently on photographic subjects. Because of recent criticisms of the salons, in PSA JOURNAL and elsewhere, he was asked to comment on the present status of these exhibitions. He said:

"The salons as at present conducted are not perfect but I think they will purify themselves if they need purification. I have seen a number of internationals judged and I am convinced that the majority of salon judges are honest and competent persons who pick for hanging the vast majority of good prints offered and who hang only a very, very few bad prints."

"If photography approaches the

status of an art, then beauty is a factor of tremendous importance in passing on a print, and it behooves us to remember that beauty is in the eye of the beholder, which means that beauty is a matter of personal taste."

"What do you think the aims of the PSA should be?" Wright was asked.

"That," he said, "is the \$64 question which is in the mind of every officer of the Society. I believe the Society should do everything in its power to attract the beginner in photography, and to keep him in the Society while he grows in photographic stature, until he takes a place among the Society's leaders who will determine the future of PSA."

Wright was asked one final and somewhat ticklish question. It was as follows: "Do you think the Society repays the individual member for the

increased dues which he is now asked to pay?"

He declared, honestly and forthrightly: "This, in my opinion, depends more upon the individual photographer than upon the Society. Let's say the Society is a bucket of cold water, fresh from a deep well, with a dipper dangling from its side. If the member is thirsty, and helps himself freely, he is repaid manifold. If he remains remote and does not help himself he gets little."

"I have been in PSA for less than four years. I was thirsty when I joined and I found all I sought, and more, in my PSA membership. Those of my friends who joined in the same spirit are most happy with their connection; those to whom affiliation was merely an empty gesture have received little because they have asked for nothing and given nothing."

Camera Club Aesthetics

BY WALTER SARFF *

CAMERA CLUBS and their members should be steeped in the arts.

Under the guidance of their managements, they should be exposed to, and become interested in, *all* the arts. Club programs should incorporate lectures and demonstrations by persons skilled in design, color, composition, rhythm, painting, sculpture, etching, drawing. Members should be on mailing lists to receive announcements of art lectures, exhibits, salons, and other art activities of the community. There should be direct and close liaison between camera clubs and art museums. Individually and together, club members should enjoy these rich art experiences. They'll be better photographers as a result!

While the eyebrows are lifting and someone prepares to exclaim that such a program would make any camera club "arty," let it be said that camera clubs have a long way to go before they even begin to run the risk of

* EDITOR'S NOTE. Walter Sarff comes rightly by his ideas of steeping camera clubs in the arts. He is a professional artist and a professional photographer. He is also a member of the Manhattan Camera Club and of PSA. His studio is in New York. Born at Pekin, Ill., he studied art in Chicago, New York, and Woodstock. His paintings have been exhibited in numerous salons, and acquired for private collections. He studied photography at the School of Modern Photography and with Adolf Fassbender, FPSA. During World War II he served with U.S. Army branches of Intelligence and Camouflage. He is affiliated with the management of numerous artists' organizations. His wife, Rosalia, is one of New York's leading costume designers.

How to Enliven Club Programs By Arousing Interest in Art

becoming "arty." In fact, they have other—and much more pressing—worries. Frankly, camera clubs are sick, many of them. The majority of them, right now, need vitamins. If they aren't exactly sick, they're stale. And if they aren't stale right now, their programs are leading them that way.

One road to health is for camera clubs to develop much more catholic art tastes, to look beyond their cameras, to see and to experience what is going on in the large world of art and culture. They should brush away the cobwebs, seek new aesthetic horizons, develop new interests above and beyond the mere making of photographs. They really should become steeped in the arts—*because knowledge of the other arts contributes both to the conception and the production of better photographs!*

How many camera clubs have made arrangements with the management of a local art museum for guided tours which will permit relating the technique of master painters to photography? How many camera clubs interested in color photography have had as guest speakers people who actually work in color and who are familiar with color in practical ways—painters, interior designers, color chem-

ists, even psychologists? How many clubs have incorporated in programs visual education slides and accompanying lectures now generally available from museums, art institutes, and other sources? How many camera clubs have had as guest speaker a person, with a background of art and culture, qualified to tell how, in other art fields, the artists achieve those goals for which photographers strive? How many camera club managements have urged members to see motion pictures which are outstanding for photographic quality, or have taken the members in a body to see such photographically-remarkable documentaries as "The Titan"?

Nothing particularly "arty" about these suggestions, is there? They comprise what might be called normal, rational approaches to art culture. They incorporate helpful activities for any camera club because art inspires art, just as pictures beget pictures. Let's see what is happening in the camera club world today, and try to discover if there is really any hope for improvement by developing new and broader interests in art.

In the first place, attendance at club meetings is off. Television is one reason. Perhaps boredom is another. Camera club programs must be developed along new and more interesting lines to recapture the audience.

Those Who Have "Arrived"

Every camera club has its upper bracket of amateurs who have "arrived." They've won the club contests. They've achieved acceptance in salons. They sit up there on their pinnacles, probably feeling rather lonely. Perhaps miserable. Wondering what is in store for them. "Sacred cows" chewing yesterday's cud.

Along with fame, they've acquired something less helpful — age. They've lost something, too. Contact with youth. Now they're inclined to sit back, take their ease, watch the youngsters of the club struggle in competition. Resultingly, club competitions suffer. These advanced workers are drying up because they aren't associating with others and producing ideas. Right here are the ingredients of club failure — lack of prints, lack of interest, lack of progress.

The advanced workers and the beginners should be brought together. The older members need the benefit of fresh thinking. The younger need the benefit of technical know-how and experience. There's a challenge here. Not just the challenge that the experienced shall help the immature, but that experience and immaturity shall be melded for mutual advantage and greater maturity.

Chances are that the advanced workers aren't as good as they might be. Chances are that if the younger and the older members together developed an interest in art, in art methods, in artistic expression, they'd go forward together producing something new and better.

Suppose club managements developed a new deal in judging. Suppose they selected judges from among persons with a broad philosophical background, people who have acquired culture and who have the ability to recognize ability in any field — especially that spark of talent struggling to burst into flame. Suppose, for instance, an artist was included among the judges. Not an artist to judge photographs photographically, but an artist to judge photographs according to his own aesthetic

convictions. One of those artists who looks beyond his own easel to distant horizons, is capable of thrilling to good work in any art medium.

Too often camera club judges confess their shortcomings and narrow vision. They discard pictures they do not understand. One hears them say: "I know nothing about abstractions. I do not understand what the artist is trying to say. Out!" If a man knows nothing of horseflesh, he is scarcely qualified to judge at a horse show. On the other hand, if a judge knows art, he can evaluate the photograph of a pile of sawdust on the same basis as the photograph of a pretty girl. The aesthetic criteria are the same.

Right now there seems to be developing an anti-salon movement. There is need for "movements" in photography as in other art fields. The anti-salon agitation may be indicative of boredom with pictorial photographs. No camera club needs to be interested exclusively in pictorialism any more than it needs to be interested exclusively in any single phase, facet, or school of photography. For the interest, welfare, and enthusiasm of its members, the camera club should be catholic in its photographic tastes. It should be interested in *all* photography and *all* photographers and *all* artists.

See what is meant by steeping the camera club in art? It is a flight from boredom and specialization and narrow interests. It is an invitation to new and broader and more thrilling fields — always in relation to photography.

Enliven Camera Club Life

Let's forget this heavy thinking about art for a moment. Let's find a practical approach to the development of camera club programs, and see what else can be done to enliven camera club life.

Permanent Home

Every club should dream and think and plan for a permanent home. It should develop and pursue this plan, actively, as soon as possible. Perhaps such an objective constitutes, for the average camera club, only a dream — but dreams are goals which encourage striving. Ownership of a home develops a sense of possession and of permanence. It creates club spirit, pride, loyalty. It gives the club tangibility and meaning and purpose.

By democratic processes, the club should plan and promote club programs for the group, not the individual. Planning and spirit should put the club first. It is experience that when organizations grow, individuals grow with them.

The working structure of the club, the official personnel, and the rules and regulations should be streamlined and minimized to utmost simplicity. Not infrequently, club operations become so complex, rules and regulations so complicated, that not even the club management understands them. Streamlined structures with simplified ground rules can be grasped by the membership. If they are grasped, they invite understanding and participation. On the other hand, if they are not understood they breed misunderstandings, which are of no help to any camera club.

Clubs live, in great part, on ideas — ideas about activities, ideas about programs, ideas about projects, ideas

about making photographs. The idea vitamins always are in plentiful supply—if the bottle is uncorked. Camera club managements should encourage members to generate ideas helpful to the club. Not all ideas will be sound; none should be laughed down. Members prolific of ideas may not be too practical, but there are always practical people around to develop the plans. The main job is to start the ideas flowing, and to channel them so they will be of greater help to the club.

For this, if no other reason, club committees should be numerous and active—and responsible. Many different members should be given many different responsibilities. Thus the burden of work is lightly spread. Thus interest is widely maintained. Club management should see to it that every idea goes to some committee for consideration and development.

Publicity

Publicity is mandatory. Publicity bespeaks the active organization. People like to belong to clubs which are active and well known. Furthermore, publicity means much more than favorable notices in the local press. Publicity means creating understanding among the members of the benefits, advantages, and opportunities of membership. Publicity means a club publication.

Given a club publication, then the club members should be viewed—always—as people and photographers. The publication should be open to all members. It should be interesting to them. It should not fail to promote the club, to report repeatedly its benefits, opportunities, accomplishments. At the same time it should think about the members who, as people and photographers, will be interested not only in the club but in available jobs, photographic bargains, photographic events, markets for pictures, salons, competitions, prize contests—and art events. Whatever may help the members certainly can help the club.

The club publication should incorporate a "Suggestion Department." Members should be encouraged to make suggestions. Club management should be required to give consideration to every suggestion. The "Suggestion Department" well may be the birthplace of helpful ideas. Many members who may be bashful about making suggestions verbally will welcome an opportunity to submit them in writing to the club publication.

Library

Every club should have a library. Here's an opportunity to make available the photographic and art books and magazines members should read. Books and magazines are not too expensive. Moreover, some members may contribute or loan books and magazines, so that the library can operate on an exchange basis. And what more interesting program for a club meeting than open discussion of a new book or a magazine article—especially if the author can be present?

Meetings

Every meeting should start with a report, however brief, on the status of photography in general. Here is opportunity to inform and to guide the members by appointing one of their number, or a club officer, or a committee, to keep the members informed as to what is going

on. And not only what is going on, but what is new and interesting. What is new in equipment? What are other clubs doing? What about activities of the local camera club council, the PSA, other organizations? What is happening, what are the trends, who is doing things in photography—and art? Such an undertaking can keep a camera club alive and interested and part of the active world. Otherwise, it may become isolated and stagnant, unaware of what is going on.

Exhibits

Naturally, the camera club will have a continuing exhibit of photographs. No place to hang them? There's another good reason for permanent quarters. Yet prints can be shown in the light box during the meeting, making an interesting program feature. *Whose* photographs? Photographs made by *any* photographer and of *any* type and of *any* subject. Definitely *any* photographs which are good, or interesting, or prove a point, or teach a lesson, or convey a message, or otherwise inspire, influence, and affect the photographer. If the club and its members are to be interested in photography, they *must* be interested in seeing what is being done in photography, and photographically.

Perhaps here is the answer to the anti-salon agitation. Perhaps camera club members see too many pictorial photographs. Perhaps they see too many photographs when they should be looking at pictures. Photographs are pictures, of course, but why not invite a painter or an etcher or any other artist to exhibit his pictures at a meeting, and tell why they were made, how they were made, the purposes for which they were made? How about having a magazine art director exhibit pictures and give his slant on picture quality—and picture usage?

Fun & Fund

Every club should have a "Fun & Fund Committee," with an alert chairman who knows how to get people to enjoy themselves—and is not averse to making a few dollars for the club treasury. The fun affairs can be related indirectly to photography. These informal gatherings bring the members together in an atmosphere which invites taking the hair down and getting acquainted personally. Members exchange ideas and information, learn to help each other. And it is dollars to doughnuts that such affairs actually will promote the club, and also promote photography. What kind of affair? Well, start with a picnic, or a field trip, and go on from there.

Club meetings should be active, interesting, and enjoyable. They should be friendly and somewhat informal, but still marked by dignity and decorum. People are impressed that way! All meetings should begin and end *on time*. So far as its meetings are concerned the club should function with the promptness and dispatch of a railroad timetable. Naturally, some members will want to talk. Other members will arrive late. Still others will want to take up too much of the time of the meeting with their proposals. What is needed is a doughty chairman with a ready gavel who will keep the meeting moving *on schedule*. Everybody will protest at first. After a while, everybody, including the dilatory, will learn the advantages of holding meetings *on schedule* and will adjust

themselves to the regimen. In fact, after a while they'll enjoy it. People are like that, too!

Membership Drives

Continuing membership drives should be made. And these drives should include the seeking of women members. Some clubs are 100% male, which is a sad mistake. Women members and women photographers can be an asset to any club. They have ideas, energy, activity. They'll keep things going when the men are tempted to take it too easy.

If the club recognizes women as members, it could go the rest of the way and make provisions for family memberships—dad, mother, and the youngsters. Youngsters are tomorrow's photographers—and tomorrow's club members. Teenagers can put pep into any camera club. And once they're interested and active, the club can cease to worry about its future. They may require a teenager department, but this is, in effect, another club activity—and multiple activities make for healthy camera clubs!

Where to find members? There's one being born every minute! Look for them; scout them out. Around every corner is somebody interested, or about to become interested, in photography.

In this connection, it is wise for the club to know its members—all of them. Membership application blanks should be simple and concise, yet should make provision for obtaining brief biographies of members. These data can be used to good purpose when committees are being appointed and group activities developed. The editor of the club publication will find them a marvelous source of material. The club management should be reasonably familiar with these biographies too, for they reveal potential member interests. Take it as a principle that no club is stronger than its membership interest.

Meetings of club officers should be as businesslike as meetings of the club. The decisions reached should be reported, fully, to the members. Every club interest and activity should be represented in club management, so that management may be close to the members, aware of their desires, ready to translate member interest into club activity.

Judging

Nothing is more important to the life of a camera club than the production, exhibition, and judging of prints. Continuing job of club management is to encourage members to produce prints, and more prints, and still more prints. However, club management must exercise care to convince the members that all prints will receive fair, honest, and equal consideration. Print handling by the club, whether for club or outside competitions, must be done democratically and diplomatically. The task of selecting prints for any purpose should be assigned to a committee; never left to an individual.

All the circumstances attending print selection and competition should be made known to all members. Judges should be announced in advance. Rules of competition should be published and reported repeatedly. Many times members fail, or refuse, to bring their prints to the club. The reasons are legion. They may fear their prints are inadequate, or will receive unfair treatment, or that some injustice will arise. People are touchy about prints. Club

management should leave no stone unturned to convince club members that they can progress in photography only by making prints themselves and observing the reactions to them of others. The maker seldom is a capable judge of his own photographs.

Open competitions, rather than the judging of prints on assigned subjects, are preferred by many clubs. Open competitions afford every member opportunity to exhibit the work in which he is interested at the moment. On the other hand, competitions based upon assigned subjects have value in revealing how differently different photographers will treat the same subject. Furthermore, assigned subject competitions can support the club's program of activities. There seems to be no accepted standard in this field; camera club managements must learn from the temper of their members which type of competition they prefer.

Color

Many camera clubs are developing strong membership interest in color. Many clubs are organizing color departments, while others are resisting the trend. They seem to be pulling against the tide, for color photography is photography, and many members will insist upon working in color. Fortunately, whatever helps the workers in color will help also the workers in black-and-white. They cannot avoid color; it is all about them. They see it in the finder and on the groundglass. An understanding of the influence and effects of color will make them better photographers in monochrome.

The club should look afield for information about color, and for persons skilled in working in color. Photographers alone are inadequate. Fabric designers, interior decorators, painters and others who know color should be on the club program so that the members may learn about color from many different points of view. There is much to be learned about color—color in nature, color in rays, color in pigments, color in physics, color in psychology—the field is large, and growing.

Program Suggestions

It is obvious, from these suggestions, that the committee planning programs for club meetings has a heavy responsibility for the success of the club. Here are some additional, and specific suggestions, for programs:

(1) Bring before the meeting a painter who is not interested in photography and a photographer who is not interested in painting. Let the painter discuss a photograph, and the photographer a painting.

(2) Engage as speaker a person who is a costume designer. Here is an art incorporating many arts. Knowledge of it can be invaluable to photographers. There is here plenty of material on color, composition, and related subjects. Women members of the club will be delighted with such a program.

(3) Arrange a series of programs wherein members exhibit and discuss their own prints. Members can learn much from each other. Every member should, eventually, participate in this type of program, which offers opportunity to the photographer disgusted with judging—or anything else photographic—to have his say.

(4) Develop a "Snapshot vs. Pictorial" meeting. Or

"Pictorial vs. Documentary." Or "Still Life vs. Action." Such occasions will be most helpful to club members by teaching them the various approaches and techniques. Avoid permitting the program to degenerate into an argument over the "best" type of photograph, for no such conclusion honestly can be reached.

(5) Arrange with another camera club for an "Interchange Print Night." Perhaps a joint meeting can be part of this program. In any event, it will bring to club members understanding and appreciation of what other clubs and their members are doing.

(6) Highly interesting programs can be developed about a professional model, preferably one who has achieved success and is retiring from professional work. She can demonstrate the use of make-up, explain how properly to pose, show how clothing should be worn—and tell what she thinks of photographers! Models have good opportunity to learn, little chance to speak; what they say can be most interesting and helpful.

(7) Slide lectures are available from many different sources, including art museums—and PSA. So are exhibits, collections, demonstrations. Many of these prepared programs can be helpful in interesting club members in new subjects, activities, and arts.

(8) Since camera club members are inclined to argument, dedicate a program to debate. In other words, organize a club "bull session." Let the experts tear theories—and prints—to tatters. Let the not-so-expert put in their two-cents-worth. Develop the program by selecting controversial subjects of general interest and by notifying specific members that this is their evening to howl about their favorite subject. Then nature will take its course!

(9) Set up a "Panel of Experts" meeting. Many club members always want to meet so-and-so in order to ask questions and get answers. Ascertain from the membership the names of those they regard as experts in various lines,

assemble them at the meeting, and get the members going with their queries.

Remember those brief biographies of members which formed a part of the membership application blanks? These are first aid for the program committee. Many of these members will be found to have hobbies, special interests, unusual experiences. These they can share with the members. Their interests may seem, at first glance, to be unrelated to photography—but the connection will develop during the evening!

Camera club meeting programs, however helpful otherwise, sometimes do have the unfortunate effect of tempting some members to enjoy photography vicariously. They look and they learn—and they dream. Consequently, meeting programs should be related to, and supplemented by, programs for club activities and projects. These are undertakings which call for doing.

Some clubs have found helpful activity in photographing the nationality areas of the community. Others have attempted to make portraits of all the members. Still others have developed a program of working with other organizations in projects which incorporate photography. There are many possibilities for active camera club projects, looking to an active camera club membership and productive results. Many projects can be developed competitively, with "Oscars" as prizes.

It is obvious that the camera club can develop the aesthetic side of life for its members without becoming "arty" in the slightest degree. It is obvious also that the more contacts the camera clubs and their members have with other art media, the more they will be impressed by and interested in the potentialities of the camera. In the broader world of art, camera clubs will find new perspectives, new approaches, new interpretations, new enthusiasms. They will employ their cameras with deeper, keener understanding.

Camera clubs and their members should be steeped in the arts!



JACKSON PLACE

Paul K. Pratte, APSA

"How To"

No. 8—CHOOSE A FILM DEVELOPER
INSTALLMENT No. 2—ELON PYRO

By JOHNNY APPLESEED, APSA

ONE of the purposes of this column is to serve as a point for exchange of information and ideas useful in attaining better photography. Column No. 3, printed in the March 1950 PSA JOURNAL, hit the jackpot; we received two excellent comments on Elon pyro developer, and because they're so well written, they become this month's column along with my answer. These comments, from D. Ward Pease and Douglas H. Wanzer, follow in that order.

"I was a little bit disappointed when I read your 'How To' No. 3—Choose a Film Developer, in that you made no mention of one of the best of all film developers. I am, of course, referring to pyro, or pyrogallol as it might more properly be called. After I thought it over a bit, I believed that I realized why you had made this a deliberate omission rather than an oversight, but I felt that a few words on where pyro stands might not be amiss.

"To begin with, you refer to my article in the November 1949 JOURNAL listing the favorites of those who had prints reproduced in the American Annual over a period of six years. Pyro and Elon Pyro stand third on this list, well ahead of a number of the general purpose developers mentioned.

"It might be well to call attention to the fact, noted by many, that once a photographer has made a thorough trial of a good pyro developer, he is likely to become a 'pyro addict.' One of the most recent recognitions of this fact that I have seen in print is contained in Ansel Adams' new book in the 'Basic Photo' Series No. 2 'The Negative: Exposure and Development.' I happened to have had something on pyro published shortly before I attended a convention of the PSA a few years ago and the result was that there was a rallying of the addicts present at that convention and the proposal was advanced that we should form a 'Pyro Division' of the PSA to stand coequal with the Pictorial, Technical, Color, and other divisions of the Society. This fact of such pronounced addiction should in itself indicate that there must be some merit in the stuff. Such an addict would scoff at your classifications of developers as all wrong. He puts them into only two classes: the pyro developer class, and all other developers.

"One of the neatest statements on the subject that I have seen is found in an old copy of Blumann's 'Photographic Workroom Handbook': 'Pyro is still the favorite of masters, professional and amateur. Metol-Hydroquinone, called M.Q., is the universal favorite of the masses. Both are good.' Some of the 'Masters' that have spoken up in favor of pyro at one time or another include Edward Weston, Ansel Adams, and Harry Shigeta. Some of the amateurs whose prints in the Annual were from pyro developed negatives were Vondell, Jordan, Newett, Chase, Weissenberger, Bowman and Whitesell (Pops rates as an amateur in this case).

"My own experience has been that whenever for the sake of convenience I have used another type of devel-

oper, I have regretted it when I wanted to make an enlargement from the resulting negatives. The pyro developed negatives saved so much trouble in enlarging and gave so much better prints. (1) It seems that highlights could not block up and shadow detail was preserved as with no other developer, and yet there was ample contrast still to be seen in the middle tones. I cannot offer any sensitometric data as to why this is true. (4) I have heard it said that if the overall contrast is the same with M.Q. and pyro developed negatives, the end result is the same. I sometimes wonder if that was not determined with the aid of elaborate sensitometric apparatus without ever really checking the resulting prints.

"Secondary advantages with the usual form of pyro developer in three stock solutions is that it is easy to prepare a small portion of developer for use in the tray; after use it can then be discarded. (5) Another advantage coming from the usual three stock solution form is that the proportions of the ingredients can be varied to meet certain conditions, mainly in the form of reduced carbonate.

"The stock solutions keep well for two or three months. I find it best to divide the 'A' solution into several smaller bottles so as to reduce the time of keeping in a partly filled bottle. The idea that the diluted developer must be thrown away after one using, refers to older forms. The Kodak Data Book mentions a life of one week in a one-gallon tank for D-7. I have found in using it in an amateur-type tank, that by keeping it between usings in a well filled and well stoppered bottle, the useful life of the diluted solution is two or three weeks.

"Staining is another notion left over from some earlier pyro formulae. With the modern form, staining is minor. (2) Grain is another matter that might bother some. Dr. Marinus (one of the 'Pyro Division' organizers) once reported in an article that he had found that by keeping the developing temperature in the low sixties, fine grain was achieved. He advocated the use of the D-1 formula without elon, a formula giving a diluted solution which will not keep. I have used D-7 at such low temperatures and while I made no specific check on the point, the grain appeared to be quite fine.

"The current favorite formula is the one Kodak designates as D-7. DuPont, and perhaps Ansco, list similar. This is an improvement over D-1 in keeping properties of the diluted solution as are both D-1 and D-7 over previous formulae in staining propensities. It appears to me that it is long past time for the laboratories to go to work on pyro and come up with still further improvements. I feel, and I am sure that many others do too, that the material has inherently superior characteristics as a developer. There have been some amateur attempts to evolve improved formulae without too much success.

(6) "In view of all of these facts one wonders why

you made no mention of pyro. I believe that there are several reasons why. First of all, you were writing for the beginner, and the beginner might not be able to realize the advantages to be gained, for several reasons. For one thing, until his technique had reached a certain degree of development, he would not be able to get over into his prints any evidence of the superiority of the negatives that he had. Another is that due to the fact that there are limits to the keeping properties of the stuff, it is not for the infrequent worker. He would be having it go bad before it was used up. Another point is that it would have to be prepared by the user. It was once, and may still be, available in prepared form in larger quantities for professional use, but I have not seen any listing of the lesser quantities that would interest an amateur.

"Yes, I believe that you overlooked a good developer in your listing, and in all probability you did it knowingly. You may even be a user of pyro yourself, for all I know. Just the same, I feel that attention should be called to the fact that this very superior form of developer does exist so that those who have reached the point where they would be able to appreciate its advantages may give it a trial.

D. WARD PEASE"

The letter from Douglas H. Wanzer states:

"I read with interest your article on 'How to Choose A Film Developer' in the March JOURNAL. You mentioned the three classes of developers in predominant use and discussed their advantages and disadvantages. There is a fourth type that I would like to see discussed that seems to combine all of the advantages of the other three and practically none of the disadvantages as I will attempt to prove with the following data. This is the Pyro type or more specifically the Pyro-Metol three solution formula known as D-7.

(1) "You mentioned that with D-76 grain size decreases with use. This means a lack of standardization as each succeeding roll will be different. Pyro-Metol will maintain an absolute standard because fresh solution is made up for each developing session from the stock solutions with as much ease as paper-developing solutions are made and at no greater cost than other developers that are used many times! Discarding the developer after each session is the only way in which standards can be maintained and only with Pyro-Metol is this economically feasible. (3) Further! The grain size is equal to D-76 and development is much speedier (5-6 minutes) and I quote from the literature, 'Shadow detail is maintained much better with Pyro than with any of the other developers.'

(2) "I am enclosing a test negative. You will note that this piece of film has been exposed so as to make a gray scale. It was then cut in half and one part was developed in D-76 for the recommended time and the other part was developed in Pyro-Metol for its recommended time. The two parts are now clipped together again so that an accurate comparison can be made. The Pyro side definitely has more density, meaning a greater film speed than the D-76 side. Contrast seems to be about equal. (3) The paper enclosed shows a 6X enlargement from the medium density part of the gray

scale (where grain shows up most). It will be noticed that grain size is equal!

"It appears from my crude testing that Pyro-Metol is definitely the best developer to use and it is used by many of the advanced workers in this section and yet it is seldom mentioned in articles about developers. I would like to see it discussed in the JOURNAL.

DOUGLAS H. WANZER"

DEAR PEASE AND WANZER:

In order to facilitate my replies to your questions and comments, numbers in parentheses have been inserted in your letters and my comments and answers follow under the same system.

(1) Some pyro elon developers (not D-7, but only the less stable and more staining ones) and some catechol formulas (also very unstable) give $\frac{1}{2}$ stop more speed than fresh D-76. For my money, the nuisance of a highly staining, rapidly oxidizing developer is hardly worth the gain in most cases. If you haven't already guessed after that statement, I'm of the multitude of *seasoned* D-76 addicts.

(2) Mr. Wanzer's samples have been laboratory evaluated and it has been found that his elon-pyro negative had 30% more contrast than the one developed in D-76. Effective negative speeds were nearly comparable with D-76 having a slight advantage. The somewhat brownish D-7 image prints a little more contrasty than a D-76 image of the same visual contrast. A worker inexperienced with elon-pyro would probably misjudge contrast as he first uses pyro.

(3) Wanzer made an error when he chose the same steps from both negatives to compare graininess; he should have selected equal negative densities instead. No doubt he was misled by his assumption that contrast (and therefore densities) were equal. When equal densities in his samples are compared for graininess, the D-76 developed negative wins by about the difference between Plus-X and Super-XX (both in the same developer).

(4) Sensitometric curves and pictures tell the same story; at the same contrast, both developers have about the same tone renditions. This would lead to equal tone separation.

(5) Our readers would be glad to learn about your formula juggling and its effects on negative speed and contrast. Also, please tell us more about the effect of development temperature changes.

(6) Your reasons are all very true. My purpose in subdividing the developers according to speed, graininess, and development time was to put a little more reason into developer selection.

General—By all means, if both of you are satisfied with elon-pyro, go ahead using that developer. That advice holds for all workers who are able to evaluate their own work and who know good quality when they see it.

Wouldn't it be fun to have a get-together for "pyro addicts" at the Baltimore Convention? It could be arranged, and another for the D-76ers.

Thanks again for your excellent letters. I wish more members would break down and send in interesting comments.

Next Month: How To Make Pictures by Flash, First Installment.

Schenectady 7, New York

GENTLEMEN:

In your article "How To" No. 4 Develop Film by Inspection you tell of using formaldehyde to discourage growth of organisms in desensitizer.

Would it be possible to use Kodak's "Paraformaldehyde" instead, and if so how would one go about making this solution, as it is a powder, and what proportion for use?

STANLEY COSTA

DEAR MR. COSTA:

Yes, paraformaldehyde can be used instead of formalin. Dissolve about $\frac{1}{2}$ ounce by weight of paraformaldehyde in about 2 ounces of warm water. Use 3 or 4 drops of the resulting solution in your desensitizer.

If the paraformaldehyde goes into solution in warm water with difficulty, add a little sodium carbonate. The amount of carbonate isn't critical. Use about the equivalent of 2 peas.

Actually, as long as most of the paraformaldehyde goes into solution your objective will be accomplished.

JOHNNY APPLESEED, APSA

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Dayton, Ohio

DEAR JOHNNY:

I enjoyed the article on a vacation in Maine and hope there will be more articles on travel. Don't forget to tell us about some interesting places in the middle west too. It isn't possible for us to go to the coast every year.

Incidentally, I am traveling through Maine this year but since it will be a conducted tour, I'm not thrilled about it and doubt whether I'll have an opportunity to take pictures.

How about PSA conducting some photographic tours?

MISS LYDIA DIETZE

DEAR MISS DIETZE:

Thanks for your compliments on the Maine column. We have one midwest area in mind now for a similar article and this may appear in the fall or next spring.

There has been discussion of PSA-conducted week end field trips which we hope to have in operation this year or next. Possibly these will fill the need indicated by your last question.

JOHNNY APPLESEED, APSA

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Ridgewood, N. J.

DEAR MR. APPLESEED:

With respect to the inquiry from Miss Mary R. Walsh in the June PSA JOURNAL, regarding papers suitable for bromoils, I have been using Dassonville Charcoal Black for the past five years and find it superior to anything else readily available. It gives very good results. I have used surfaces B, C, and D with equal satisfaction. However, don't use Charcoal Ember—it doesn't respond.

I haven't tried the Ilford paper carried by Medo, as on inquiry I found it to be single weight. I prefer a little heavier stock. The paper currently supplied by George Murphy works all right, but I prefer the Charcoal Black. It gives a richer result, with more life.

LEONARD OCHTMAN, JR.

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Utica, New York

DEAR JOHNNY:

Just read your article on "Maine" in the June PSA JOURNAL and the places are so familiar to me, having spent my vacations there at different times. When you said check to see that the boat returns from Monhegan, my mind went back to the day another girl and myself left Boothbay Harbor for Monhegan, and I was so busy taking pictures that the boat left without us. We succeeded in getting a ride in a small fishing boat to Port Clyde with two young couples and found when introducing ourselves that one of the men was from Utica and was preaching in Rockland. (A small world.) They took us to Port Clyde—just as we reached there, the last bus of the day slowly disappeared over the hill, but a kind man put us in his car, caught the bus, and the bus driver drove us right to the station in Rockland in order to catch the train for Wiscasset. We had just a bar of candy since morning, and in the car ahead were executives from General Foods—they had launched two new boats that day at Rockland and to see their cook taking lobsters out of a barrel every few minutes had us drooling. We arrived at Wiscasset, took a bus to Boothbay and

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PLOWING THE RAPIDS

H. J. Ensenberger

arrived back at our hotel about 10 PM. I don't believe I ever laughed so much in my life as I did that day.

Have you ever visited Fort Popham? Good picture material there—climb upstairs and take a model or two, there is enough light so that you can take time exposures with good success.

I agree with you about Pemaquid Light—plan to spend most of the day there I tell folks, and be sure and eat at the little restaurant, home cooked food—their pies are delicious.

I spent last year at Bailey Island but did not have any of the lobster stew so guess I'll have to go back.

I might say that from Boothbay there are so many interesting roads that one could spend two weeks there and take a different one every day.

EDNA V. TUCKER

P.S. I plan to spend my vacation in Vermont this year—do you have any choice spots for pictures there? Will be going there in August.

DEAR MISS TUCKER:

Yes, I have spent several vacations in Vermont and have some choice spots. In the summer time, the foliage is extremely green and leads to considerable trouble photographically in both black and white and color. Vermont is best in the early spring or in the early fall. In midsummer the best areas are around Woodstock and Craftsbury. Some of Whit Standish's best shots come from the Craftsbury area. A good motor field trip starts at Woodstock and makes a loop by going north through Sharon, East Barre, Hardwick, Craftsbury, Orleans, Barton, St. Johnsbury, Danville, Grafton, Topsham, Corinth, Norwich and White River Junction. Your best bet would be colonial farm and home pictures, white birches, etc. Explore the gravel roads west and north from Craftsbury Common.

Nope, I've never been to Fort Popham. There are a lot of places I have not been to in Maine. Thanks for the tip. I'll stop there and look the place over on my next trip.

It sounds as though you have had yourself a good time up there. It's the adventures one has which makes the vacation so much fun.

JOHNNY APPLESEED, APSA



I REMEMBER—I REMEMBER

James P. Richardson

FROM THE FOURTH
GREAT FALLS SALON
OF PHOTOGRAPHY

FISHERMAN'S ATTIC

Dr. L. B. Sturdevant



THE FOLIO



Volume 3, Number 8

Devoted to News of the Pictorial Division of the Photographic Society of America

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PORTRAIT FOLIOS AND CRITICISM

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Participation for a Better Club

BY STELLA JENKS

This is the time of the year when club officers are getting together to discuss their programs for the coming year, and to make plans for club activities for the next few months.

As the individual's benefits in a club increase with his participation in the activities of the club, so the club itself gains valuable instruction and stimulation by participating in the activities planned for such groups by the Photographic Society of America.

If your club is one of those which occasionally wonders about its PSA membership, maybe you haven't been getting full value because you have not availed yourself of the many benefits of participation in the various club activities.

This section of *The Folio* is planned for busy club executives who are faced with program problems. Here in one section are listed the current activities of the Pictorial Division available to clubs, a resume of each activity, the name and address of each Director for your ease in contacting him, and a record of the service charges (which are kept to the minimum required to make each activity self-supporting).

Keep this issue handy. Use it in making your club plans for the coming year.

American Exhibits

The American Exhibits are groups of pictorial and other interesting pictures by different makers which may be borrowed for exhibitions or study purposes by club or council groups. The Director of this activity is Fred W. Fix, Jr., 5956 Sheridan Road, Chicago 40, Illinois.

In order to increase interest and participation, the basic service charge has been reduced from \$5 to \$2, which will barely cover average overhead costs (transportation costs to the club or council and eventual return to the maker). The club or council pays the transportation charge back to the Director or to the next club.

Show available for scheduling now include:

Shows	Character	Prints	Service Charge
John Hogan (Sec. 1)	Seascapes	25	\$2.00*
John Hogan (Sec. 2)	Seascapes	25	2.00*
Edw. C. Crossett	Varied subjects	30	2.00
Carl Mansfield	Human Interest	30	2.00
Louis S. Davidson	Portraits, Landscapes	50	3.00
Edw. Aebius	Salon Prints of 10 yrs. ago	25	2.00
Edw. Deachorn CC	Varied subjects	35	2.00
Star Exhibitor	Varied subjects	35	2.00

* Both sections, taken at one time, \$3.00.

Following the PSA Convention in October, the '50 Masters Print show of the Photographers' Association of America (the professional group) will be available for scheduling to PSA clubs and councils. This show will be broken up into sections containing about 35 prints, each section of which may be secured by paying the \$2 service charge.

Every effort is being made to obtain new and interesting shows for circulation so that clubs and councils may secure the greatest possible benefit from this activity.

If your group is interested in supplementing its program with one or more of the above exhibits, contact Director Fix promptly, giving preferred shows and dates (and alternates, if possible).

International Exhibits

The International Exhibits are groups of pictorial and other interesting pictures by foreign makers which are originally exchanged between clubs, but which are then available for showing by other clubs and councils. Director of this activity is Dr. Glenn Adams, 9 East 3rd Street, Cincinnati 2, Ohio.

Participation in this activity is an excellent introduction to the fine work that is being done by our overseas photographic friends. Since the exhibits available through the International Exhibits are constantly changing, it is impossible to list specific shows which may be available.

As this article is being written, there are exhibits from South Africa, Italy, Australia, India and Cuba. Why not drop a line to Director Adams for further information about securing one of these fine exhibits for your group?

Camera Club Print Circuits

Eight clubs, contributing three prints each, constitute a circuit. After being commented on by an outstanding photographer, these 24 prints are circulated among the participating clubs. Each club viewing

them adds its comments, and reviews the comments of the Commentator and of the clubs preceding it in the circuit. At the end of each circuit, prints and all comments on each print are returned to the participating clubs.

Service charge for this activity is very low—\$1.00 for each circuit. This offers clubs a chance to compare their own work with that of other club members all over the United States, and to learn through comments and suggestions how their work may be improved.

Circuit 50B was recently assembled and started on its rounds. And with the approach of cooler weather, circuits will be forming more rapidly. The clubs participating in Circuit 50B were:

Lenox Camera Club, Brooklyn, N. Y.
Egyptian Camera Club, Centralia, Ill.
Houston Camera Club, Houston, Tex.
Copper Country Camera Club, Hancock, Mich.
Austin Camera Club, Austin, Miss.
Montgomery Camera Club, Montgomery, Ala.
Prescott Camera Club, Prescott, Arizona
Berkeley Camera Club, Berkeley, Calif.
Commentator, Edward F. Raynolds, APSA, Central Valley, N. Y.

Here is an interesting and instructive program for your club. Write to the Director, William R. Hutchinson, Box 367, Newburgh, New York, for information and an enrollment blank so your club may plan on a circuit before Christmas.

Portfolio of Portfolios

Started through the efforts of the late Frances Rohson, the Portfolio of Portfolios is a set of composite prints from pictorial portfolios, portrait portfolios and international portfolios, and is now under the direction of Dennis R. Anderson, 1219 Race Street, New Castle, Indiana.

There is no service charge, the only cost is the postage to the next club on the list. Participation in this activity not only provides an evening's program for your club, but is an excellent introduction to the various PSA portfolio activities.

Camera Club Judging Service

This service of the Pictorial Division permits clubs to secure unbiased judging and analysis of their print competitions. It is directed by W. Dovel LeSage, 501 Tenth Avenue, Huntington 1, West Virginia.

Groups wishing to avail themselves of this service contact the Director who assigns a competent critic located close to the group desiring the service. The club then makes arrangements with the critic regarding dates, winners to be chosen, etc., prepaving the prints to him and accepting their return collect. Express charges to the assigned critic are the only charges for this service, and every attempt is made to keep these to a minimum consistent with giving the club the best possible service.

Comments of the judge (or judges, if desired) are written, or in some cases, recorded for the club. In a letter to W. E. (Gene) Chase, after he and two other PSA members located in St. Louis had judged a show for the Topeka (Kansas) Camera Club, Charlotte Kessler wrote: "The club



PORTRAIT OF ACTOR G. Rhamy

felt that our PSA dues really were spent in a good cause when we heard the recording. It went over bigger than any judging we have ever had. It was a stroke of genius to have Miss Shaffer and Mr. Kirby enter into the discussion. Besides, we liked knowing the three of you. Our feeling that now we are on almost speaking terms with three PSA judges. Can you guess that, to a man, the Camera Club approved the judging service of the Society, especially as it was conducted for us."

Portfolio Camera Clubs

These groups are actually clubs formed of 8 or more members, each of whom belongs to two American Portfolios. The group evaluates and criticizes the prints in the portfolios as they are received by each member of the group, thus gaining the advantage of reciprocal participation in 16 portfolios. In addition, other prints are submitted during the year for comment, criticism and remaking based on the suggestions of the group.

For those clubs and individuals who are interested in serious pictorial study and improvement, the Portfolio Camera Club utilizes the many advantages afforded by portfolio participation. Information concerning the organization and administration of groups of this nature may be secured from the Director, Sten T. Anderson, APSA, 3247 Que Street, Lincoln 3, Nebraska.

These are the activities in which your club may participate, and by that participation, may become a better club—a club giving much to its members, and gaining much from its members in their growth in photography.

If you have any suggestions as to what other new activities the PD could provide, send your ideas to the Chairman, W. E. "Gene" Chase. The activities listed in this issue were all developed from suggestions made by some photographer or club. By meeting your needs and those of your clubs, we can increase the value of the Pictorial Division to its member clubs.

PORTRAIT PORTFOLIOS

PAUL J. WOLFE, Associate Editor

The Portrait Criticism Service is available to all PSA Pictorial Division members without charge. If you have a portrait which you would like criticized by an expert send it to Paul J. Wolfe, Print Criticism Service, 124 E. Jefferson St., Butler, Pa. No prints will be returned unless sent in substantial mailing envelope with postage included for two mailings.

"Portrait of an Actor" was taken and made by Gene Rhamy, 1701 E. Second St., Defiance, Ohio. Gene wrote concerning his portrait: "This shot was taken as a publicity shot of a fellow-actor of mine in a college operetta we put on last year. I never could make up my mind whether to prize it or junk it and I thought a little brisk criticism might help me make up my mind. I must apologize for the phony medals on the coat but they were very effective from a distance and naturally the subject wanted them included in the picture."

The portrait was forwarded to Mr. Morris Germain, director of the Germain School of Photography, in New York City. Mr. Germain has been in professional photography for 45 years, 27 of which have included teaching. For the past three years he has been owner and director of the Germain School of Photography. He is an author, exhibitor and lecturer. In 1936 he received an ARPS from the Royal Photographic Society of Great Britain of which he is also a member. Mr. Germain is a Cornerstone Member and a hard worker for PSA. Here are his comments:

"The pose and costume tells the story very well. Mr. Gene Rhamy used good technique by employing the conventional 45-45 degree lighting, rather than an over-dramatized effect with rim light, back spots and cross lighting. The sparing amount of fill-in light on the shadow side gives the figure depth and solidity. The face is well modeled. The flesh tones are good. The lack of violent contrast goes well with the mood of the composition. The slight tilt of the figure which places the shoulders on a diagonal line, adds just enough animation to prevent too frozen or too static a pose."

"The neutral tone of the background balances well with the tone of the figure. The subdued mottle and dodged in corners adds much to the third dimensional effect. A solid black ground would have added too much contrast and most of the third dimensional effect would have been lost."

"The spacing of the figure in the format is good. The subject's right arm is somewhat overlighted and is extended too far out. This could have been improved by having the subject place the arm closer to his body, and a headscreen used locally to subdue the light. The out of focus back planes could have been corrected by using a smaller lens opening and longer exposure. Or better still, by using a camera with back swings adjustments. However, let me add:

this local slight out of focus effect to me, is not objectionable.

The general effect of this composition is very good and has all the attributes of a professional job. Mr. Rhamy should have no trouble in pleasing his clients with portraits of such quality."

News of the Pictorial Division

MISS CHARLOTTE KESSLER, Associate Editor

Salon Questionnaire

At the time this was written, 23 salon chairmen and 27 representative exhibitors had filled out the five-page questionnaire regarding salon procedures sent to them in December 1949 by Director Mahon. This represented nearly two-thirds of the total mailed out and is an encouraging indication of the interest which print-making members of the Pictorial Division have in the establishment of procedures for the conduct of photographic exhibitions.

Summaries showing the consensus regarding (1) salon finance and entry fees and (2) salon dates and time intervals have appeared in *The Folio*. This month replies to questions concerning juries and judging procedure will be reviewed.

Juries and Judging Procedure

Both salon chairmen and exhibitors agreed that the rules should provide for a silent vote in all cases for the first round of salon judging as a guard against dominant personalities on individual juries. Eighteen chairmen favored this procedure (eleven were already using it) and 27 exhibitors voted in its favor. Many thought it should also be used on the second or third round. Twenty chairmen thought all "honorable mentions" or "merit prints" should be selected from the prints receiving unanimous approval on the first round.

Thirteen out of 23 salons reported the use of the PSA light box for judging and one thought it should be adopted as standard lighting. Other lighting included the use of the spot light, easel and fairly high room illumination recommended by the PSA Standards Committee in the September 1948 JOURNAL and variations thereof (mostly attempting to simulate gallery conditions). Six salons had used the light box for five or more years, while five had used other lighting for a similar period. Four adopted "spot" lighting within the past two years while three adopted the light box within the same period. Overall, 12 salons were using the box whereas 11 used other lighting.

The equal division of the salons with respect to the judging light has apparently brought new independence to exhibitors.

Fifteen out of 27 said they make prints to look well in daylight or gallery rendition rather than for judging in the light box. Nevertheless, only a third of the exhibitors gave their unqualified approval of the Standards Committee judging light. Four gave it qualified approval and five would make no statement concerning it. It was apparent that many were not sufficiently familiar with the light to give it their whole-hearted endorsement. One thing, however, was evident. Exhibitors want a light standardized which will make pictures look well on the gallery wall, as well as at the time of judging. Some think the Standards Committee recommendation still provides light of too high intensity for the average museum gallery.

Reaction to the continued use of the print box for judging was divided. Nine out of 23 salon chairmen gave an unqualified no; six an unqualified yes. On the exhibitor side, seven out of 27 voted no; eight yes. Two chairmen and six exhibitors recommended a reduction in the light intensity of the box, if it is to be retained. Other suggestions involved the addition of a rheostat to reduce the intensity when judging high key prints, the use of fluorescent light tubes instead of bulbs, the elimination of blue bulbs, etc.

The majority of both chairmen and exhibitors favored the removal of existing restrictions regarding hand-colored prints, leaving final judgment regarding their acceptability to the jury. Thirteen chairmen favored this change; fifteen exhibitors. Two more exhibitors gave this proposed change their qualified approval. Only six of the salons reporting had a color print section. Of the 17 salons which did not have color print sections, eight judged their color prints separately, eight judged them with the monochrome prints and one had no such problem because it had no color prints submitted. Exhibitors voted 19 out of 27 for a separate judging of color prints. They felt that the presence of color and the additional factor of color composition made it difficult for juries to judge color prints on merit alone.

A considerable difference of opinion existed regarding the desirability of making entries on the back of prints, showing the decision of the jury at each viewing. Twelve of 23 reporting salons did not make such entries, but 17 out of 27 exhibitors wanted such entries made and three other exhibitors gave this procedure their qualified approval. The salons making these entries were about equally divided in their use of gummed (detachable) stickers and rubber stamps to provide this information. Seventeen exhibitors did not object to the use of a rubber stamp. Two more did not object provided the stamp was small in size and imprinted lightly. Seven objected with varying degrees to the use of rubber stamps in any form on the backs of prints.

Seventeen of 23 salons viewed all prints at least twice during the judging and three more excepted only those receiving three "outs" on the first viewing. Fourteen provided the minimum information (print number of acceptances or "none") on

notification cards. Three also indicated awards or honors, if any. Twenty claimed they mailed notification cards within 48 hours after the close of judging!

Twenty exhibitors indicated satisfaction with the notification service provided by most salons. Only eight thought that 50% or more salons mailed notification cards within 48 hours as provided in existing recommendations. Ten would not venture an opinion regarding this percentage. Twelve exhibitors were satisfied with the minimum information provided by most salons. Two more thought honors or awards should be added. Five wanted the final decision and the round involved while four wanted the complete details (decision on each round for each print).

Next month we will cover "print hanging and salon catalogues." Meanwhile, if you want to express your opinion regarding salon matters, write to Ralph L. Mahon, APSA, Director, Salon Practices, 260 Forest Avenue, Elmhurst, Illinois for a questionnaire, indicating whether a salon chairman or exhibitor term is desired.

Award of Merit

New Two Star Exhibitor

Edward L. Bafford, Baltimore, Md.

Advanced from One Star to Two Star

Warren W. Lewis, Chicago, Ill.

New Four Star Exhibitor

Mrs. Irma G. Haschwood, Elkhart, Ind.

Print Analysis Service

A number of serious workers in the Pictorial Division have taken advantage of the Personalized Print Analysis Service in connection with their photographic endeavors. Sets of prints have been submitted from various states from coast to coast, and it appears that the problems of the pictorialists are very much the same. They may be summarized as follows:

1. Choice of subjects for photographing are lacking in pictorial interest.

2. More often than not, the lighting is not sufficiently interesting to dramatize the subject.

3. The arrangement of the subject material, in many instances, does not best present the pictorial theme.

4. The samples submitted do not indicate that a well thought out plan has been used in conjunction with photographing the material.

The foregoing are vital points which should be considered in improving our pictorial presentation. If exhibitors of salon prints are to be successful, the subject must be chosen with care, the lighting should be used to the best advantage, the composition must add to the presentation of the subject, and the technique, including toning, must be outstanding to help make the print successful.

If you have had your work rejected at club competitions, contests or salons and have wondered why the prints do not measure up to acceptable standards, you can easily find out how to improve your work by submitting prints for analysis, following the few simple rules. You will

receive a comprehensive, frank report as to the merit of your work and what can be done to improve the photograph. Send prints and return postage to J. Elwood Armstrong, APSA, 17402 Monica, Detroit 21, Michigan.

That Desert Island Complex

No one likes to live with that "alone in a crowd" feeling yet too many of this country's amateur photographers do stand alone in their old home town—mere castaways on a desert island insofar as their talking or mingling with fellow amateurs is concerned. That fact in itself takes part of the fun out of a hobby and it takes away part of the chance to improve one's work too, when there is no capable critic to pass on one's prints.

Naturally it is not the fault of our friends whose interests are in other fields, nor can it be called a fault when we prefer photography. It is a normal situation but it needs special attention. And the Pictorial Division has given it special attention, with the result that a cure for that particular loneliness found only in shutterbugs has been discovered.

The remedy can be tersely stated: *Join a portfolio!* The tonic recommended is not a sugar coated pill, it's really a pearl dissolved by the companionship of 15 other persons. From the first round on, you will find that you are amongst outspoken, honest critics who are your friends and who speak your language.

The thrill (overworked as the word is, it fits) and the curiosity with which you greet the arrival of your portfolio each time is an experience which you ought not deny yourself. No brief sales talk can mention all the phases that will appeal to each participant in a portfolio.

Unlike Robinson Crusoe, who had only his good man Friday, you can people your desert isle easily by joining one or more portfolios. One letter to E. R. Christihill, Hon. PSA, Director, PSA American Portfolios, will work the magic trick.



The Folio for March 1950 carried news of a poll in the process of being taken in all PSA American Portfolios covering the maximum size of portfolio prints. All announcements concerning this poll in the portfolio notebooks and in the JOURNAL have been brief as we did not wish to be charged with trying to influence the vote in any way. The poll has now progressed sufficiently that we feel free to discuss other factors behind the poll.

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

PSA Pictorial Portfolios
PSA Portrait Portfolios
PSA Miniature Portfolios
PSA Control Process Portfolios
PSA Star Exhibitor Portfolios
(For PSA Award of Merit Winners)
PSA Nature Portfolios
PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christihill, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

The PSA American Portfolios are operated on a budget and it is our wish to keep within that budget. Increasing express costs have made this quite difficult. It was with the dual purpose of reducing expressage to the members and also of cutting down express costs of portfolio headquarters that the poll is being taken. To give a better understanding of the situation, our express costs at portfolio headquarters for the year 1949 ran \$616.93. From this it can readily be seen that a saving of from 10% to 15%, though it may appear small in the individual shipment, would be well worth while in the course of a year. Then too we are faced with still rising express costs. One increase in rates throughout the U. S. became effective on April 18, 1950.

In addition to the above we have used in the past ten months 2700 print folders. The present 11x15 print folders cost approximately 4¢ each. By going to an 8x10 maximum for prints and using a planographed print folder we could effect a saving of nearly 5¢ per folder. When you consider that this is a saving of about 83% you can realize that a cut of this size on an item as large as print folders is well worth while.

Thus far returns are in from 28 portfolio circles. Of these 19 have voted to drop to a maximum of 8x10 and 9 have voted to retain the 11x14 maximum. In every case where a change to the 8x10 maximum has been approved, those who voted against that size have been asked to give it a trial and then if they are not satisfied to let us know and we will be glad to transfer them to one of the Circles retaining the 11x14 maximum.

At the present writing the following portfolios are now operating with an 8x10 maximum print size:

PSA Pictorial Portfolios: Circles 2, 3, 16, 17, 19, 21, 23, 26, 30, 37, 46, 49, 50, 52, 53, 57, 61, PSA Nature Portfolio No. 1, PSA Photo Journalism Portfolio Circle No. 1.

The following PSA Pictorial Portfolios have voted to retain the 11x14 maximum: Circles 12, 13, 25, 35, 40, 47, 48, 51, 55.

Portfolio Medal Award

We go to the South for our Portfolio Medal Award winner this time. The honors go to C. Jerry Derbes, 136 Rosslyn St., Jackson, Mississippi. His winning print reproduced herewith, "Pretty as a Picture," travelled in PSA Pictorial Portfolio No. 63 and was later submitted to the 16th Wilmington International Salon where it was accepted and hung.

"Pretty as a Picture" was made with a Super Ikonta B with an exposure of 15 sec. at f 11 using only one spotlight for lighting. As to the story behind the taking of the picture, Mr. Derbes neglected to pass that along to us. We can only say that he won the medal and will receive it.

Each month brings more Portfolio Medal Award winners. If you are eligible, why not try for this award. To be eligible, one must never have previously had a print of any kind accepted and hung in a recognized international salon. To win the Medal Award, the first print thus accepted and hung must be one that has or was travelling in a PSA Pictorial Portfolio at the time it was submitted to the salon.

If you are eligible for the Award merely advise the Director, PSA American Portfolios, Room 406—800 Davis St., Evanston, Illinois giving the title of your print, the portfolio circle number and the salon in which it was accepted and hung.

E. R. CHRISTIHILL, Hon. PSA

PSA Pictorial Portfolio No. 21—Revised
Robert L. McFERRAN, APSA, Commentator, Fort Wayne, Ind.
Percy H. Prior, Circle Secretary, Highland Park, Ill.
Conan J. Doyle, Medford, Wis.
Dr. Harry B. Adsit, Owatonna, Minn.
Dr. B. J. Ochsner, FSPA, Durango, Col.
Kenneth B. Learned, Burlingame, Calif.
Alfred J. Roberts, Jr., Los Angeles, Calif.
B. Eugene Duscall, Redondo Beach, Calif.
Frank J. Heller, Bartlesville, Okla.
Clarence J. Armstrong, Springfield, Ill.
Roy E. Lindahl, Drayton Plains, Mich.
George W. Hollis, Wellesley Hills, Mass.
Stanley Vlattas, Brooklyn, N. Y.
William A. Ramsey, Charlotte, N. C.
Heribert Jackson, Signal Mountain, Tenn.
Mrs. Tommie Jett Meredith, Cynthiana, Ky.

PSA Pictorial Portfolio No. 22—Revised
J. Elwood Armstrong, APSA, Commentator, Detroit, Mich.
Hubert E. Curtis, Dubuque, Iowa
Dr. Charles M. Blackburn, Rosedale, Minn.
William G. Clayton, Grand Island, Neb.
Max W. Sorensen, Fresno, Calif.
Clarence Mason, Huntington Beach, Calif.
Mrs. Helene P. Walker, Topeka, Kans.
John G. Epp, Midland, Mich.
F. B. Bayless, Oil City, Pa.
Kenneth J. Dunlap, Amsterdam, N. Y.
George W. Hollis, Wellesley Hills, Mass.
Albert Honok, Jamaica, L. I., N. Y.
Dennis A. Simonetti, Jersey City, N. J.

You and Your Commentator

Do you sometimes wish you had a better Commentator or are you completely happy with him? We are very proud of our fine staff of Commentators and the emergency Commentators but we are always open for suggestions, and the Commentators themselves are receptive to any ideas or hints on how they can better do the fine job for which they are noted.

Last year at the convention there was a very successful conference of the Commentators led by Doris Martha Weber, APSA. Much help came from this session. It is planned to repeat the conference at the convention in Baltimore this year. Part of the success of such a conference is dependent on the questions and comments of the rank and file members of the American Portfolios.

If you have any ideas or problems pertaining to the Commentator and his place in the portfolio won't you please set them down and send them to Miss Weber. Last year we asked for letters from you on the subject, "What I expect from my Commentator." It was from this grass roots source that the broad general outline of the discussion was drawn. It is the individual member we are trying to help so we are asking again for the individual member to contribute the basis for this year's conference.

Write that letter and get it off to Miss Weber. Do not be self-conscious about what you have to say. Do not hesitate to point out possible faults even though you have no solution in mind. What we want most of all is a starting point for the discussion, plus any ideas which might have merit. Also, if there is something special about your Commentator which you feel should be included in regular procedure, we would like to hear about that too.

Send your letters to Miss Doris Martha Weber, APSA, 2024 E. 86th St., Cleveland 6, Ohio.

Sold

To one in the know, the success of an art exhibit is indicated, in part, by the number of little tags on the pictures which are neatly lettered with one word, "SOLD." It is all well and good for the public to come into a gallery and admire the work of an artist and another thing to lay down \$500 or \$1,000 and say, "I would like to buy that for myself." Starving in a garret is not in itself the badge of a master. An artist likes to eat just as well as the next fellow.

In a great many ways a photographic exhibit parallels other art exhibits. After all, a salon is an art exhibit of a type. What is the answer to that little distinction which is apparent? Why are photographs not sold more widely to art collectors and to people who just want a good picture to hang on the wall? I believe that some of the answer to these questions lies in the photographs themselves. Much of the "salon type" material is dated, stilted, and in one way or another, not suitable for the enhancement of the decor of a home or office. But there is much that is timeless, refreshing, and entirely suitable for display and, to employ the old phrase, suitable to "live with."

Recognition has come to photography. It is used in the decoration of walls and it has found its way into really fine art collections. But the recognition is limited and inconsistent with what many consider its just status. There is a lot of bad and just ordinary photography. Too, there is

a lot of bad and just ordinary art of all kinds. Most salons will sell a print for you or put a prospective buyer in touch with the artist and in this way they conform with the procedure in vogue with most art exhibits. I suspect that the greatest need developing the "market" for photographic art is a bit of public relations.

It is quite possible that the average guest at a photographic exhibition is not aware that these beautiful works can be bought. Commercial merchandising methods are not to be tolerated if we are to retain our dignity and respect. But this same thing is true of other exhibits. But the catalogue of the show can list the price or a "Not For Sale" note for each work, and a dignified instruction as to how to go about securing a print can be included. And then if one does happen to be sold, for heavens sake, label it plainly as SOLD. Chain reactions are popular these days.

Photographs are cheap. To elaborate, a price of \$25.00 might be considered fair for many desirable prints and when compared with art works which might be considered equivalent from the standpoint of ease of reproduction, as etchings, lithographs, serigraphs, and such, it sounds as though there might be a popular market. Because of the ease, or comparative ease, of reproduction of a photograph it cannot be compared to an oil, a water color, or a piece of sculpture. Are our prices too low? Or are they just not known? You who have a favorite print framed and hanging on your wall know how nice a photograph can be. Let us teach the rest of the world. Or are you happy with the status and wish to leave it quo?

Hints from the Notebooks

Milton T. Kempf, Jackson, Michigan, a member of Pictorial Portfolio No. 55 offers the following suggestion in the Portfolio Notebook.

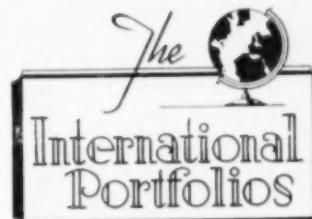
When printing, note on the back of the print paper just before making your print the time by the clock. By checking the time when the exposure was made when the prints are in the hypo, they can be removed in the proper order and none are left in the hypo too long. Also this permits removal from the washin' in the proper order so that all prints are assured of full washing.

(*Editors note: A word of caution here about washing. If you have some prints washed and you put in some others fresh from the hypo, the timing should start from this point. The addition of the new prints means also the addition of some hypo.*)

And here is another quote from a Commentator, this time not from the notebook but a direct quote from the man himself! Frank Fenner, Editor of Popular Photography and Commentator of Pictorial Portfolio No. 5, was heard to remark while looking at some of my prints, "One thing about photographic paper, it doesn't give a darn what's printed on it!"



PRETTY AS A PICTURE C. J. Darbes



DR. WILLIAM F. SMALL, Associate Editor

The following letter was received by Burton D. Holley from Maynard R. Pocock of Millswood, South Australia, the General Secretary of the Australian Portfolio Photographic Society which was described in the June 1949 issue of *The Folio*. Mr. Pocock has started the organization of a world-wide photographic portfolio which will travel from Australia to New Zealand, then to the United States, Canada, England and India, and finally back to Australia with two portfolio members in each country. The two members in U. S. will be Ray Mess, APSA, of Milwaukee and Burton D. Holley, APSA, of Downers Grove.

The Australian Portfolio Photographic Society was first conceived in 1946 and organized shortly thereafter with help of portfolio material and information sent to Maynard Pocock by Burton Holley. It now has portfolio circles operating within Australia as well as with England and India. Members of the PSA International Portfolios are also members of Pocock's portfolios in all of these countries, thus forming links in a truly global interchange of help, information and assistance in the art of pictorial photography.

This is what Maynard Pocock says about the Australian Portfolio Photographic Society and the new world-wide portfolio circle.

I thought that you would be interested to know that the volume of Australian Photography which I sent on a world tour has returned to me and I was delighted to read that you had taken the opportunity to send it to those other workers, and

to note their comments. I was very sorry to learn of the passing of Mrs. Robson. Her death will be a loss to the Folio of America. Although I did not know her personally, I read of her work and through this one feels a sort of personal knowledge of a worker and a sense of loss to the photographic world. I have also had the pleasure of seeing some of her prints reproduced.

One of the principal reasons for this letter is to ask if you can give me the names and addresses of two workers whom you know would be interested in a truly International Folio. It is my desire to obtain two workers in England, Canada, United States, New Zealand, India and Australia, and have these exchange prints and views on folio work with the idea that the work of the folio organization might be advanced. Evan Evans is arranging the Anglo end and I have written to a worker in India.

In the Anglo Australian folio we use a set size of a maximum of 10 inches by 8 inches for the mount, or if unmounted the print must not exceed this and we find that this is most convenient. We in Australia have followed the U.P.E. lead in this direction and have had special boxes made to take this size print and find the boxes particularly effective both for the protection of the prints and for posting purposes. Magazines can easily be included in the box without increasing the postage, because of the group rates for parcels. Another thing I personally find with this size print is that I make most of my prints on whole plate or 10x8 and then after receiving the criticism of members can improve on the original and make a larger print which is then more of a standard for salon display. (Not that I have had any success in this direction, as yet.)

Our members are scattered throughout Australia from Queensland to near Perth in Western Australia, but the arrangement of circles has enabled us to get a folio to each worker once a month. Each folio takes approximately three months to do the circle. In the case of the suggested Round-The-World Folio I would pass on Evan Evans suggestion that we arrange the disposal so that four folios a year are circulated. What do you think of this?

Many thanks for the assistance you have rendered me in the past. I feel sure that it we can only get this idea moving it will provide one of the biggest contributions to international photography, as well as be a sponsor of closer and more intimate relationships between all countries, which must in turn assist in the creation of a great brotherhood of man. If nations can only come together on a common basis and sink personal differences like we photographers do, then the world would be much better off and the peace which we are always talking of as being just around the corner, would come out into the open and manifest itself. If we could only do a little to help, then we would be doing what it is our duty to do namely make a world in which we can bring up our children with the knowledge that they will not have to sacrifice their lives to make it possible for others to live.

With cordial greetings to the Pictorial Division and the Folio Groups of the PSA from the members of the Australian Portfolio Society and sincere personal greetings to yourself.

MAYNARD R. POOCR

A couple of spots of news for *The Folio* from Australasian Circles:

"I enjoy these folios very much and would certainly like them speeded up, if possible. I think we all gain by such an interchange of work and the notes and criticisms from those of other countries bring to us a broader outlook and inspiration. It is by such means that understanding and fellowship grow, and if we are fortunate enough to meet in the flesh, the way is prepared. We, in New Zealand, especially need these contacts for we are far from the centres of human culture and have to depend far too much on reproductions for our knowledge of the world's best works."

Australian members of Circles No. 1 and No. 2 are represented with some excellent work in the 1950 Australian Photography Year Book. Leo Lyons, Molly Lyons, John

PSA International Portfolios

There are openings in the following PSA International Portfolios for Pictorial Division members who are interested in interchanging prints for comment and analysis with the leading photographers in foreign countries:

Anglo-American
Canadian-American
India-American
Australasian-American
Cuban-American
French-American
Swedish-American
South African-American
Brazilian-American
Belgian-American
Chinese-American
Netherlands-American
Dominican-American
International Medical Portfolios
Costa Rican-American
Caribbean-American
International Control Process Portfolios

For information, write to the Director of PSA International Portfolios, Miss Jane J. Shaffer, 5466 Clemens, St. Louis, Missouri.

P. Carney, and F. Leonard Casbold from Circle No. 1, and Lawrence Le Guay from Circle No. 2.

An article by Mr. Le Guay from this same publication offers this interesting comment:

"While the technique of painting has remained relatively static for hundreds of years, it would be impossible to forecast photography 100 years from now, so rapid has been its progress. Research in faster emulsions and lenses and the development of stroboscopic lamps, which make it possible to photographically arrest the motion of a bullet, prophesies even greater developments. But because of an ease in duplication and the ability of photographers to turn out adroit enough prints with practice, many of today's photographic salons are a living example of repetition and perfect, but sterilized, technique. For this reason photography still suffers unqualified abuse from many who regard it as an imitative medium, best suited to re-state the intentions of the painter or the poet. Yet photography is as distinct from these arts as the motion picture is to the legitimate theatre. Each may handle a similar theme and communicate its content in an artistic manner, but they embrace entirely different precepts."

Coming Salons Agreeing to Follow PSA Recommendations

NOTE: Prints—M—monochrome, C—color, N—nature, A—architecture, S—scientific, R—reproduction, T—color, SS—stecco slides, NT—nature, L—monochrome, ST—scientific, MP—motion picture films. Entry fee \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed in the first section have Pictorial Division approval. Check salon list of appropriate division for recognition of other sections.

Sao Paulo (M) Exhibited during September. No entry forms required. Address: Foto-Cine Club Bandeirante, Rua Avandinha No. 116, São Paulo, Brazil.

Melbourne (M or C) Exhibited Sept. 4-16 in Victorian Artists' Society's Gallery, East Melbourne; Data: C. Stuart Tompkins, 580 Burke Road, Camberwell, Victoria, Australia.

Hartford (M or C) Exhibited Aug. 5 to Sept. 10 at Wadsworth Atheneum. Data: Raymond Le Blanc, 234 S. Quaker Lane, W. Hartford, Conn.

Ill. State Fair (M) Exhibited Aug. 11-20 at Exposition Bldg. Data: Geo. E. Cashman, 315 E. Monroe, Springfield, Ill.

North American (M-T) Exhibited Aug. 31-Sept. 10 at California State Fair. Data: Grant Dugino, California State Fair Grounds, Administration Bldg., Sacramento 17, Calif.

Madras (M) Closes Aug. 31. Exhibited Oct. 14-Nov. 5. Data: B. N. Surendra, 6 Curley St., Bangalore 1, S. India.

Picadilly (M) Closes Sept. 1. Exhibited Sept. 16-24 at Western Washington Fair. Data: Geo. L. Kinckade, 101 E. Street, S.E., Auburn, Washington.

Houston (M) Closes Sept. 4. Exhibited Oct. 1-15 at Museum of Fine Arts. Data: Katherine Way, Museum of Fine Arts, Houston 5, Texas.

Western Ontario (M-C) Closes Sept. 7. Exhibited Elsie Perrin Williams Memorial Public Library and Art Museum. Data: A. E. Adams, 923 Mainland St., London, Ontario, Canada.

Oklahoma (M-C) Closes Sept. 11. Exhibited Sept. 23-30 at Oklahoma State Fair. Data: Louis A. McPhee, 1919 N.W. 20th St., Oklahoma City 6, Okla.

Milwaukee (M-FSS) M. closes Sept. 14 slides, Sept. 21. Exhibited Sept. 28 to Oct. 12 at Layton Art gallery. Data: Elmer J. Cwick, 1126 E. Pleasant St., Milwaukee 7, Wis.

PSA (M-C,T,NX and MP) Closes Sept. 16 Prints exhibited Oct. 18 Nov. 1 at Baltimore Museum of Art. Slides projected at Museum Oct. 18. Slides and motion pictures projected at convention judges, Okl. 18-21. Fees: \$2.00 for prints, \$1.00 for transparencies; MP \$1.00-\$4.00 according to length; Data: Ernest C. North, 6209 Frederick Rd., Baltimore 28, Md.

Pasadena (M-T) Closes Sept. 30. Exhibited Oct. 9-28 at Bullocks Pasadena. Data: Danny McKeever, 101 S. Lake Ave., Pasadena 5, Calif.

Victoria (M-T) Closes Oct. 5. Exhibited Nov. 8-12 at Empress Hotel. Data: Irvine Dawson, 680 Victoria Ave., Victoria, B.C., Canada.

Chicago (M) Closes Oct. 7. Exhibited Oct. 28 to Nov. 26 at Museum of Science and Industry. Data: Mrs. Loren M. Root, Room 2320, 135 S. LaSalle St., Chicago 1, Illinois.

Evansville (M) Closes Oct. 8. Exhibited Oct. 22 to Nov. 4 at Fine Arts Camera Club. Data: Richard A. Levi, 1403 E. Park Drive, Evansville 13, Ind.

Columbus (M,C,T) Closes Oct. 8. Exhibited Oct. 22 through Nov. 4. Data: Fred H. Brulin, 456 Elmer St., Columbus 6, Ohio.

Santiago (M-T) Closes Oct. 10. Exhibited Nov. 7 to Dec. 8 at Palacio de la Alhambra. Entry forms from R. E. Mahon, 262 Forest Ave., Elmhurst, Ill. Data: Club Fotografico de Chile, Huerto 122-2, Piso, Santiago, Chile.

His. Valley (M,C,T) Closes Oct. 25. M and C exhibited Nov. 3-20 at City Art Museum; T Nov. 6 and 13 at Museum and Nov. 1 at Calumet Branch Library. Data: Noel F. Delporte, 550 Stratford Ave., St. Louis 5, Mo.

Des Moines (M-C) Closes Dec. 9. Entry fee \$2.00. Exhibited Jan. 1-21 at YMCA and Art Center. Data: Rodney Q. Selby, YMCA Building, Des Moines, Iowa.

Detroit (M-T) Closes Dec. 12. Exhibited Jan. 14 to Feb. 4. Data: Dr. Paul Ayres, 18725 Moross, Detroit 24, Mich.

Other Overseas Salons

Luxembourg (M,C,T) Exhibited Sept. 4-12 at Palais municipal a Luxembourg. Data: George Stiel, Salon Secy., Case postale No. 174, Luxembourg.

Antwerp (M-C) Exhibited Sept. 2-18 at Royal Zoological Society. Data: E. Verbeke, 435 Lekkere Ave., Deurne, Antwerp, Belgium.

Royal (M,C,N,R,S,S,L,T,S,T,N,M,P) Exhibited in London Sept. 14 to Oct. 15 in Newcastle-upon-Tyne, Oct. 28 to Nov. 25. Data: Secy., Royal Photographic Soc., 16 Princess Gate, London SW 7, England.

London (M) Exhibited Sept. 16 to Oct. 14 at the Galleries of the Royal Society of Painters in Water Colours. Data: Secy., London Salon of Photography, 26 Conduit St., New Bond St., London W.1, England.

Amsterdam (M-T) Exhibited during Sept. Data:

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Secy., "Focus" Salon of Amsterdam, Dick Baer, Bloemendaal, Netherlands.

Cape of Good Hope (M) Closes Aug. 31. Exhibited Sept. 18-23 in Art Gallery. Data: Salon Secrétaire, P. O. Box 2431, Cape Town, So. Africa.

Swedish Master Competition (M) Closes Sept. 1. Exhibited in October. Data: The Swedish Master Competition, Box 3221, Stockholm 3, Sweden. Paris (M or C) Closes Sept. 1. Exhibited Oct. 14 to Nov. 2. Data: M. le Secrétaire de la Société Française de Photographie, 51, rue de Clichy, Paris 9, France.

Ghent (M) Closes Sept. 1. Exhibited Oct. 1-15. Data: Jan Vermeulen, De Fintelaaan 102, Ghent, Belgium.

Zaragoza (M) Closes Sept. 15. Exhibited Oct. 25. Entry fee to American Pub. Co., 607 Guardian Bldg., St. Paul 1, Minn. Data: Secretary, Sociedad Fotográfica de Zaragoza, Plaza de San. 7, Zaragoza, Spain.

New Zealand (M.T.) Closes Sept. 18. Exhibited Oct. 21 to Nov. 15 at Art Gallery, Christchurch and subsequently until May 1951 throughout New Zealand. Data: R. J. Blackburn, P. O. Box 880, Christchurch, New Zealand.

Windlesham (M.T. or L) Closes Sept. 23. Exhibited at Camberley, Surrey, Oct. 13-29. Data Secy.: Windlesham Camera Club, Hallgrove, Bagshot, Surrey, England.

Japan (M.C.) Closes Sept. 10. Exhibited at Tokyo, Osaka, Nagoya and Fukuoka beginning Oct. 15. Data: Int'l. Photographic Salón, The Asahi Shimbum Yarakicho, Tokyo, Japan.

Lockhart (M.C.T.) Closes Dec. 15. Exhibited Feb. Mar. 1951. Data: Secy., U.P. Amateur Photographic Assn., 10 Cantonment Rd., Lucknow, India.

psa

Color

KARL A. BAUMGAERTEL, APSA
353-31st Avenue, San Francisco, Calif.

Besides the two best known of the Color Division's activities for camera clubs, the National Club Competitions and the Exhibition Slide Sets, we have a number of other activities which have proven equally satisfactory but have been less participated in only because they have been less publicized. Among these, especially interesting, are our club slide circuits which have been ably handled by Eric Sorensen of 3836 Roscoe Street, Chicago 18, Illinois. In order that our newer member clubs may know what these circuits are, we have asked Mr. Sorensen to prepare a story which follows.

Club Color Slide Circuits

BY ERIC SORENSEN

In the early Fall when camera club activities begin and programs are planned for the coming season, that is also the time when the Color Division sends out to all clubs the entry forms for the CLUR COLOR SLIDE CIRCUITS. Difficulties in keeping a definite schedule of participating clubs' meeting nights over a fairly short period, without incurring too heavy expenses on the contributors, necessitate our limiting these circuits to the U.S.A. and Canada. A great deal of work has gone into the routing of the Club Color Slide Circuits these past years, but the increase of entries and the enthusiastic response from contributors indicating the growing interest in this PSA activity has been most gratifying. The desire to see as varied a collection of color slides as possible keeps

these club circuits in demand as a constant source for new ideas.

According to the records at hand there were 20 clubs participating the first year of 1944; 32 in 1947; 29 in 1948; 35 in 1949, and the current season had 43 entries, or more than double the original amount. We regret we had to turn down a few additional entries this season due to their being received after the last circuit had been sent on its route.

A brief explanation of the operation of the Club Color Slide Circuits might be in order. A pleasant 1½ hour can be spent this way. Ten clubs constitute a circuit, each sending five 2x2 slides. Other sizes have not been added due to the extra cost it might involve for projection equipment to the participating clubs. Brief comments by the PSA are written on each slide and sent along. The participants in turn add their comments on the slides, and at the conclusion of the circuits, comments are returned to each club in the circuit.

Each club votes for its first, second and third choice, and a medal and honorable mentions are awarded. The PSA control point is only the clearance point, and at no time injects its personal feelings—the members of the circuits are the judges whose decisions the control point merely records. It is hardly worth mentioning, but it comes natural that no club should vote for any of its own slides. It has not been necessary to bring this point to anyone's personal attention in the past and we hope the same will hold for the future circuits.

Circuits begin with the mailing of forms around October 1 with deadlines of November 15, December 15, and January 10. The forming and routing of each group of 10 clubs continues until the last deadline, and each circuit usually takes 4 sometimes 5 months to make its round. Locations of clubs as well as dates entered by these are carefully selected to give the smoothest routing and also the greatest geographical coverage for added variety of subject matter. Notice on a penny postcard of arrival of circuit as well as when being sent on to next participating club is required. Unforeseen complications do arise and will have to be met and ironed out to the best advantage to the participant. A great deal of this trouble can almost always be traced to negligence in following the simple rule of sending that penny postcard.

All slides are returned to the clubs by the end of June, as most clubs—at least in the Middle West—do not hold meetings during July and August. One point to be considered by participating clubs is that entering more than one circuit a season is encouraged.

The Club Color Slide Circuits do not discriminate against beginning clubs, but rather encourage these to enter, and we feel that advanced clubs may receive some enjoyment from handing out constructive criticism to the less skilled color worker. The enthusiastic replies and increase of contributors together with those clubs who enter year after year bear out this sound policy of giving your fellow hobbyist a helping hand.

The comments received from clubs participating in the circuits of the past seasons

tell of the pleasure and benefit derived, besides getting acquainted with the work of fellow color workers. We have comments like these coming back: "Let us express our great appreciation of the pleasure your work on this circuit has allowed us to have. Our meeting was a complete success." This club is a bit more detailed in its remarks: "The club found this slide set most interesting, perhaps because so many of the slides evoked so much comment. When it came to select the three best, the discussion really became heated, for there were more than a dozen slides which had their ardent supporters, and for a time it seemed that no three slides could win a majority of the votes. We got a lot out of this set and would like to get in on another circuit when you have one starting." And someone with a personal touch has this to say: "From the much more fluent than usual offering of comments, I am sure that our club enjoyed the circuit very much. Personally, I am pleased over the feeling I have that the general standard of color slide quality has risen amazingly in the past few years. The Club Circuit and other circuits have done much in bringing this about, I am sure."

Of course, there are also comments in the negative form, but that is to be expected—everybody can't be pleased by all at the same time—that would be rather dull and without inspiration. The circuit that has a varied content is usually the one to impress a person more than one with slides of an even caliber. Let us again quote a club to this extent: "We enjoyed the set, as there is always something to be gained by looking at slides." These are only a small percentage of the favorable comments received, and in most cases the clubs have requested entry blanks for the next season.

The CLUB COLOR SLIDE CIRCUITS add to a good evening's entertainment. Be sure to try them.

Changes

Besides the changes in the National Color Slide Competitions reported in the June Color Division column, we can report the adoption of a simplified judging and scoring system and the limiting of entries from any one member of the participating club to two slides per competition to prevent any club from winning a major award solely through the efforts of any one individual and to insure the participation of more members of the clubs entered in these competitions. In addition it has been decided that in the future all slides entered will be returned by first class mail to speed up their receipt by the clubs.

Dennis Pett, our most efficient supervisor of the Slide Study Groups, reports a change in address. Dennis can now be reached at 1415 East 3rd Street, Apt. W-326, Bloomington, Indiana.

Coming Color Exhibitions

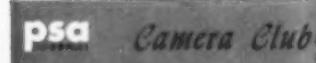
Calgary, Sept. 16-17. Deadline Sept. 11. Four slides, any size, \$1. Forms: Fred Tietzel, Box 3015, Univ. Sta., Columbus, Ohio.
PSA, Oct. 1-21. Deadline Sept. 16. Four slides, any size, \$1. Forms: Ernest C. North, 6229 Frederick Rd., Baltimore 28, Md.

Milwaukee, Sept. 28-Oct. 12. Deadline Sept. 23. Four slides, \$1. Also stereo division, four slides \$1. Forms: E. J. Cook, 1126 E. Pleasant, Milwaukee 7, Wis.

Tulsa, Oct. 15-17. Deadline Sept. 30. Four slides, \$1. Forms: Joe E. Kennedy, 1079 Kennedy Blvd., Tulsa 7, Okla.
Jar Bedlam (Ohio), Oct. 22-29. Deadline Oct. 9. Four slides, \$1. Forms: Fred H. Braum, 436 Elmer St., Columbus 6, Ohio.

Minneapolis, Oct. 23. Forms: Margaret Longbridge, 1133 Cedar Av., Minneapolis, Minn.
Mississippi Valley, Nov. 1-15. Deadline Oct. 23. Four color prints or four slides (up to 3x4x4), \$1. Forms: Noel F. Delporte, 336 Stratford Av., St. Louis 5, Mo.

Chicago, Nov. 9-12. Deadline Oct. 28. Four slides (up to 3x4x4), \$1. Forms: Russell Kriete, 4949 Bryon St., Chicago 31, Ill.



H. J. JOHNSON, APSA
1614 West Adams St., Chicago 12, Ill.

Sample Club Services

The Diablo CC (Canal Zone) writes: "Our club this year for the first time since joining PSA is making contacts thru the society and using some of its available services. And we are finding the results marvelous."

We have received a number of similar letters, and the point is that PSA now has a full assortment of services ready for selection and use, particularly by clubs which are not in metropolitan centers.

There are still about 150 PSA clubs (out of approximately 200) which would be as pleasantly surprised as Diablo if they were to decide that they were going to utilize their membership.

Program chairmen along about now are beginning to plan for next season's meetings. We'll outline some of the ways in which they can add variety and instruction value to their programs.

First, plan to bring to the club good instruction print sets for two meetings. Each of these will provide material for a 1½ hour session when used as instructed. There are about 25 prints, complete with written criticisms. The prints are placed one by one on the easel, the comments read, and then discussed in connection with the points made. (Have a program chairman for the evening who will see that each member participates in the discussion.) The purpose is to help members learn to recognize what a competent critic sees in a picture. **THERE ARE NO COSTS FOR THESE SETS!** (Color clubs should book equivalent slide sets thru the Color Division.)

Next, arrange to enter one of the print or slide circuits so that a set composed of prints or slides from several clubs can be brought to your club for one meeting for study and comparison with your own work. Each picture in these sets is expected to be criticized and the criticisms should represent discussion by your members. Each set, of course, includes your own club's entry, which will be returned to you later with corresponding criticisms. The only cost in connection with these circuits is that necessary for circulating and returning the pictures (\$1 or less).

Investigate the possibility that your club can be included in one of the National Lecture tours. These are made by top name photographers booked by the Society. There would be a cost here but most clubs, by making the meeting open and charging an admission, can cover this cost.

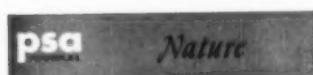
If you would like extra good judges for one or two of your major competitions, this can be arranged thru the print and slide judging services. In most cases, the judges cannot be brought to your club, but instead, your pictures are sent to the judges. In addition to the judging, you can also obtain an overall evaluation of the quality of your entries. There is no cost for this service.

Your members might be interested in seeing a set of prints or slides from some foreign country and discussing these in comparison with the equivalent American work. The slide sets may be obtained from the Color Division at no cost. Print sets, from Pictorial Division, will cost \$2 and up.

It is worthwhile for any club to enter outside competition of some sort because it helps prevent the possibility of self-satisfaction (which usually hinders progress). There are print and slide competitions, with five contests in each during the season. Entry fees cover the costs of prizes, return of entries, etc. One great value of participation is that each of your entries is returned with a written criticism.

For the editor of your bulletin, obtain an assortment of bulletins published by other clubs. There is no cost. You can be listed, too, for exchange with other club bulletins so that you can see what ideas other clubs are developing for programs. Once each year your bulletin can be submitted for scoring and suggestions by qualified journalists. No cost!

Even if your club is chiefly black-and-white, your members might like to see a set of color slides with commentary recorded on tape, so that the program is as if you had an outside speaker. These sets are obtained from Color Division and the cost is less than \$1.



BY LOUISE BROMAN JANSON, APSA
6252 S. Kedzie Avenue, Chicago 29, Ill.

The May Nature Division print competition was held in Buffalo, New York, under the direction of the contest chairman, Harry R. Reich. Three judges and an alternate officiated. They were Dr. Gordon B. White, Robert C. Hermes, and Louis Quitt with Harry R. Reich acting as alternate. The alternate score was used when a judge's print came up for consideration. Eighty-four prints competed. These were the winners:

Medal Awards

"Blackader Flight" by Dr. Gordon B. White
"Fog Colossal, Canada
"Street Horned Grasshopper" by Clifford E. Matteson, Buffalo, N. Y.
"Bottoms Up" by Ruth E. Sage, Buffalo, N. Y.



SHORT HORNED GRASSHOPPER

Clifford E. Matteson

Honorable Mentions

- "Ruffles" by Harry R. Reich, N. Tonawanda, N. Y.
- "Fashion Flower" by Clifford B. Paul, APSA, Melrose, Ill.
- "Pelican No. II" by Eugenia Buxton, Memphis, Tenn.
- "Squint Eyes" by Louise B. Janson, APSA, Chicago, Ill.
- "Pupa of Cecropia" by Ruth E. Tremor, Buffalo, N. Y.
- "Gentle Fellow" by Dr. G. M. McKinley, Pittsburgh, Pa.
- "Oregon Junco's Nest" by Vilas J. Brown, Portland, Oregon.
- "Desert Duo" by Blanche Kolarik, APSA, Chicago, Ill.

The next print contest closes on January 15th.

Nature's Most Profuse Creation

Grasses are one of the most numerous and widely distributed of all the families of flowering plants. If we include the Sedges, they number some 6000 species, comprising one-third of the Monocotyledons, or parallel veined plants. They are found in every part of the globe, from the equator to the polar regions, and from sea level to the perpetual snow line in our mountains.

Grasses are probably the most important commercially of any family in the plant world. They give us all our cereals, sugar cane, sorghum, bamboo, and forage crops for domestic animals. Besides providing our sources of breadstuffs, they embellish our lawns and parks, and prevent soil erosion.

Grasses are characterized by tubular stems, usually hollow, narrow, parallel-veined leaves with clasping bases, and a flower structure peculiar to themselves. The flower, although simple, differs so greatly from the popular conception of flower forms that few people other than botanists have ever seen an individual grass flower, much less would even recognize one as such. Grass flowers have stamens and pistils, but no floral envelope of petals or sepals. Being specifically designed for wind pollination, they have no need for devices of color, scent, or nectar to attract insect visitors.

The unit of the grass flower is the "spikelet." This little floret usually has three stamens and a single pistil, which may be plumed, feathery, or broad. This pistil is sticky, to enable it to hold the pollen grains brought to it by the wind.

The most peculiar feature of the grass flower is the way in which each floret is enclosed by one or more bracts called "glumes." These usually overlap each



BOTTOMS UP

Ruth F. Sage

other, so that the "flower" is invisible until it reaches the pollinating stage. These glumes form the familiar "chaff" of wheat and oats. When the conditions of maturity, temperature, and humidity are right, these glumes open up and allow the stamens and pistil to waft in the breeze. It is interesting to note that a spikelet opens only once in its lifetime, and even then stays open for only an hour or two.

The flowering head, or "inflorescence" is built up of a large number of spikelets. They differ widely in form and size in various species, as for example the dense cylindrical spike of Timothy, the triangular panicle of Kentucky Blue Grass or the loose dangling cluster of Wild Oats. Corn has a very distinctive arrangement. Its staminate florets are concentrated in the "tassel" at the top of the stalk while the pistillate florets are grouped on a modified stem (the cob) tightly wrapped in several layers of husk. Each strand of the "silk" is a modified pistil leading to an ovary (grain) on the cob.

The grass flower is a very efficient pollen producing mechanism. The pollen grains themselves are very light, and the number of grains produced by a single flower is prodigious. Veritable clouds of pollen grains must be produced and scattered by the breeze to insure a few of them reaching the right spot. Various schemes are employed to produce cross pollination. Some species mature their stamens first, and shed their pollen before the pistil is mature enough to be fertilized. Other species may reverse the process and mature the pistil first.

To the nature photographer looking for unusual material, the grasses present many pictorial possibilities. Although they may not have the appeal of color that conventional flowers do, on the other hand their grace and delicacy suggests many interesting studies. Close-ups of heads of wheat, oats, or barley, a waving field of grain, rows of corn shocks in winter garnished with snow, and close-ups of an ear of corn are a few suggested subjects. Flowering spikes of various grasses make interesting silhouettes or photograms, or may be used to garnish a bouquet of fall flowers. Extreme close-ups of individual spikelets are an interesting project.

John J. Ingalls pays a tribute to Nature's most profuse creation, grass, in the following words:

"Grass is the forgiveness of Nature, her constant benediction. Fields tramp'd with

battle, saturated with blood, torn with the ruts of cannon, grow green again with grass, and carnage is forgotten. Streets abandoned by traffic become grass grown like rural lanes and are obliterated. Forests decay, harvests perish, flowers vanish, but grass is immortal. Besieged by the sullen hosts of winter, it withdraws into the impregnable fortress of its subterranean vitality and emerges upon the first solicitation of spring.

"Sown by the winds, by the wandering birds, propagated by the subtle agriculture of the elements which are its ministers and servants, it softens the rude outline of the world. It bears no blazonry of bloom to charm the senses with fragrance or splendor, but its homely hue is more enchanting than the lily or the rose. It yields no fruit in earth or air, and yet, should its harvest fail for a single year, famine would depopulate the earth.

"When this fitful fever is ended and the foolish wrangle of the market and forum is closed, grass heals over the scar which our descent into the bosom of the earth has made, and the carpet of the infant becomes the blanket of the dead."—WILLARD H. FARR.

The Zoo Parade

The television broadcast of the "Zoo Parade" from the Lincoln Park Zoo on May 28th featured the Nature Camera Club of Chicago in action. Some 14 members participated in a "shooting session" at the Zoo on May 13th, at which time the movies for the television were taken. The scenes televised included various shots of the club members actually photographing animals in the zoo, and a scanning of a dozen or so pictures taken in the zoo.

Did You Know . . .

. . . that fighting armies of ants are made up entirely of females . . . that the pinion feathers of owls are fringed with soft down to insure stealthy, noiseless flight . . . that the wind plays enchanting, autumnal music upon the open circular seed pods of the tulip tree . . . that the life of a queen wasp is limited to one season . . . that African elephants spend their entire life's span on their feet, standing up even in sleep . . . that the underground home of the chipmunk is a three room affair consisting of living room, bedroom and store room . . . that in each day's work a bee



CHICKADEE FLIGHT

Dr. Gordon B. White

usually gathers pollen from only one kind of blossom?

Coming Nature Exhibitions

5th Columbus at Battelle Memorial Gallery September 16 to 17. Color slides only. Entry forms, Miss Helen Schoedinger, 347 Kendal Place, Columbus, Ohio.

PJA Oct. 18-21. Deadline Sept. 18. Four slides \$1.00, four prints \$2.00. Entry forms, Ernest C. North, 6209 Frederick Rd., Baltimore 28, Md.

Photo-Journalism

BY CLIFF EDDOM, APSA

18 Walter Williams Hall, Columbia, Mo.

Leona Haar, Duncan, Okla., claims she's a "rank amateur." She does, however, shoot society pictures for publication, and is an ardent PSA and PJ booster. We need more like her.

Jack Blanton, individualist publisher of the Monroe (Mo.) County *Appeal*, a weekly, recently cast a critical eye at the never-ending procession of newspaper pictures of brides and grooms cutting the traditional wedding cake. Incensed at this stereotyped, time-worn presentation, Blanton suggested: "In lieu of the scene in which the contracting parties look so uncomfortable while plunging a knife into the cake, we suggest a scene that would conjure up enthusiasm from the groom. It would show the bride in the act of kneading a batch of biscuit dough, or broiling a big, thick steak, while the groom stood by in tuxer and tails, dribbling at the mouth in eager anticipation of many more such scenes during a long, happy, appetizing married life."

Dose of their own medicine? It was a humorous situation, recently, when members of the American Society of Newspaper Editors, meeting in Washington, refused to pose for a *Life* photographer. Each newspaperman was to hold a copy of his publication and the picture was to represent "the face of the American Press." Following considerable debate and deliberation, permission was finally granted to take the pix. "After all," the members of the Fourth Estate decided, "We ask people to do so many silly things in posing for our cameraman, we don't see how we can refuse the request."

Johnny Rammel, top bracket sports photographer with the Decatur, Ill., *Herald Review*, and winner in the Sports Division of the Seventh News Pictures of the Year Competition, has a word of advice for the would-be sports photographer. Citing the death of Rex Mays, famous race driver, a few months ago, Rammel pointed out that three veteran news photographers from three different points of vantage shot three action-packed, dramatic pictures. Lots of amateurs, because of inexperience, etc., missed the boat. The experts had learned the location of the "bad stretch" in the track. They knew if an accident was bound to happen where it most likely would occur. All three veteran sports

photographers were ready for the "break" when it came. Rammel believes it takes three things to make an outstanding sports picture: planning, experience, and lady luck.

Stan Kalish, picture editor on leave from the Milwaukee *Journal* and well-known in PSA circles, has been doing considerable free-lance and on-assignment photography in recent months. To see how the other half (the photographer) lives, Stan left his comfy spot on the *Journal* desk and headed for the great open spaces of Florida and points West and East. In addition to some pretty fine pictures, Kalish has come out with some excellent bits of philosophy. Requisites for a good photo-journalist, Stan says, are: (1) experience; (2) technical know how; (3) the ability to concentrate; and (4) the ability to see a picture.

Bob Martin, Los Alamos, N. Mex., who does a bit of free-lancing, is thankful for his monthly copy of the *National Press Photographer*.

S. C. Pierson, Jr., Monroeville, Ala., free-lances to the small papers in his area, and on occasion has had pictures in *True*, the Men's Magazine, and *Life*.

Mr. John Doe asks: "I would like to know if I could work as a free-lance photographer for A.P., U.P., or any other large syndicate in my area? How would I go about getting in touch with them?"

Well, Mr. Doe, U.P. does not have a picture syndicate, but A.P., INP, and Acme do. Stop in at your nearest newspaper or check in the N. W. Ayer newspaper directory to learn where the syndicate headquarters are located. If possible, pay these men a personal visit. You will find them friendly and helpful.

Free-lancers can sell to the syndicates. Usually they are in the market for good feature material and, of course, for good spot-news pictures. In attempting to break into the syndicate market, remember: (1) The syndicates have their own staffers and "stringers" or photo-correspondents. If a staff man is covering an event, you usually can not expect to sell to his syndicate or publication. (2) Pictures slanted for syndicate use must have more than local appeal. (3) Do not send the same picture to two or more syndicates. To do so is to place your name on the blacklist of all syndicates. (4) Send plenty of caption material. The caption writer may not use it all, but he will be unhappy and will mark you down as a numbskull if you fail to answer the who, what, when, where and why questions. News pictures are perishable. After you have made arrangements with a syndicate you may be asked to send in negatives or undeveloped film to save time.

Yes, John, you can free-lance to the syndicates. You should prove to them that you can deliver the goods—that you are a consistent, not a one-time contributor. When you have shown you do know your business, you may be signed on as a "stringer," and later, if you choose, you may become a regular staffer.

Stephen H. Horgan, of the New York *Daily Graphic*, was one of the first to encourage amateur photographers to submit pictures for newspaper work. A communication by Mr. Horgan to the Photographic Section of the American Institute appeared in the March 6, 1886, *Philadelphia Photographer*. It said, in part:

"...amateurs throughout the country are piling up thousands of valuable negatives, proofs of which are seen only by their immediate friends. In fact, most amateurs lose interest in a subject once the negative is secured and a proof taken. They turn their attention to fresh conquests when often the negative in hand is worth the dozens to come. This restless, unsatisfied spirit is a good thing in its way, but they should not hide their accomplished work. Let the public see it. Now, the best medium to bring it before the public is the newspaper, and the latter is gradually reaching a position to use the contribution of the camera."

"It may be noticed that the newspapers of the whole country are endeavoring to use illustrations. This demand is in the form of a revolution, and is bound to succeed. For it has a correct principle back of it: A picture is the quickest and most agreeable method of conveying an idea or impression. In this rapid age people want to grasp a situation or get their impression of a public man at a glance—a picture tells the whole story at once, and in a better way sometimes than columns of type. Hence the necessity for illustrations in the press. . . ."

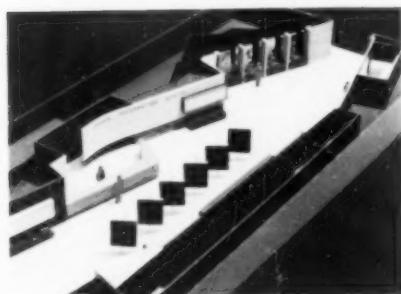
Whatta man! We've just checked over the 1950 honors won by *Sag Kash* and his paper as a member of the Kentucky Press Association. Here they are: Best Community Service Contest, First Place; Best All-Around Community Newspaper Contest, second place; Best News Pictures Contest, third place; Best News Story, honorable mention; Best Editorial Page, honorable mention; Best Editorial on a Religious Subject, honorable mention; Best Jobwork Exhibit, honorable mention. It's no wonder the P-J Newsletter is a winner, too.

Of course, you're making plans for the PSA convention in Baltimore. The P-J Division will have some big-name speakers on the program. You'll be proud of them, and of the splendid sessions being arranged by A. Aubrey Bodine and Bob Garland.

"Big news breaks" occasionally occur in small towns, and good photographers sometimes live in the smaller communities. These facts were emphasized at the National Press Photographers Association convention June 8-10 at Atlantic City, where W. W. McMillan of the weekly Kosciusko (Miss.) *Star Herald* turned in the winning newscast—"The Capture of Leon Turner." Second award, "Miracle of Sound," went to Jervis Baldwin of the Des Moines *Register*, and third place to Charles Hoff of the New York *Daily News*.



Kodak Invites You To Visit The COLORAMA— A Spectacular Achievement in Color Photography



In Grand Central Terminal, New York City, there's something new . . . and tremendous . . . and important to photography and to you.

It's the Kodak COLORAMA—a magnificent full-color transparency, 18 feet tall, 60 feet from end to end (see scale model above). To millions, it will demonstrate for the first time the full richness and exquisite beauty that can be achieved with Kodak's full-color films, and the pleasures of picture-taking everywhere—color and monochrome.

Behind the COLORAMA, on Grand Central's East Balcony, is the Kodak Photo Information Center (see left)—staffed by personnel trained to help answer any question you have about photography.

The huge transparencies for the Kodak COLORAMA are produced at Kodak Park in Rochester, N. Y., by especially designed equipment . . .

Here Is How Kodak Produces The World's Largest Full-Color Transparencies



4. The great transparency is now rolled on a "film spool" 20 feet tall (see upper right) and shipped to Grand Central Terminal. The enormous frame (shown on preceding page) contains two transparent sheets, between which the transparency is sandwiched. To put it in place, the front sheet is shifted forward, leaving an avenue sufficient for a large moving dolly. The film spool is up-ended on this dolly, and the end of the film is anchored at one end of the COLORAMA frame. Workmen then draw the dolly along, unrolling the film as they go, while another workman hooks the film in place at the top of the frame.

After the entire 60 feet of film has been suspended, it is further anchored at the bottom and ends with spring anchors which keep it under gentle tension and accommodate expansion and contraction. The protective sheet is next rolled back into place, and the lights turned on. The illuminator is a solid bank of cold-cathode tubes, standing vertically 2 tiers high and spaced 2½ inches on centers, consuming 61,000 watts.

1. Two or more full-color originals on sheet film are required. Maximum height is slightly less than 5 inches; maximum length of each, 9½ inches. For a single panorama to fill the entire 60 feet, the photographer takes two or more pictures with a carefully leveled camera pivoted under the optical center of the lens.

2. Each original is projected in steps about 5 inches by ½ inch. The special enlarger at left faces an "easel" measuring 2x20 feet, supporting a strip of special positive color film 19 inches wide and 18 feet long. After exposure, the film is processed in a continuous operation, for uniformity's sake, in a machine of the type used for processing Kodachrome and Kodacolor roll films. For each exposure the color original is moved down one step; a simple registering grid, in contact with the film, shows exactly how far to move it. The enlarger is mounted on a lathe bed for exact alignment and maximum rigidity. It uses a 1,000-watt lamp and a standard Kodak enlarging lens; the average exposure for each positive strip runs about 30 seconds. The enlargement ratio is normally 44.2 diameters.

3. After processing, the positive transparency—in a roll containing about 700 linear feet—is cut into 18-foot strips which are matched, and edge-spliced to form one continuous film, 18x60 feet. Finally, grommets are inserted along the top, for suspending the film in place.

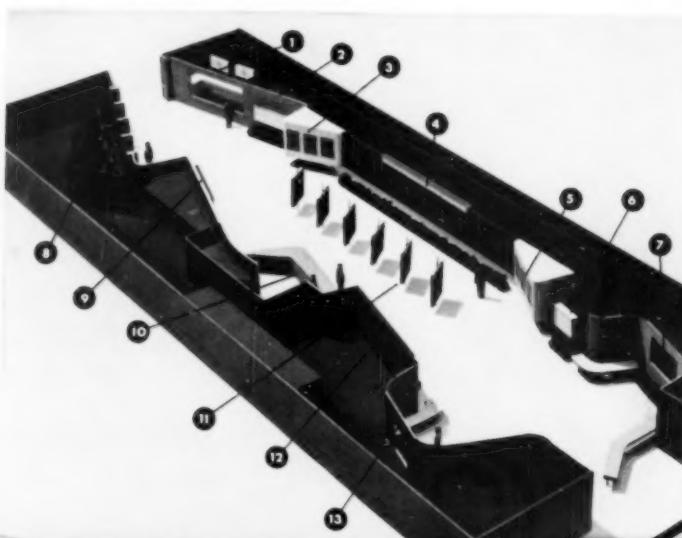
More than three times as tall as a man, this is the film spool for COLORAMA transparencies

Bring Your Questions To The "Center"

KODAK's Photo Information Center in Grand Central Terminal is planned to present continuous exhibitions of fine photography and equipment, and to help answer your questions about any photographic topic. Problems which cannot be solved on the spot are referred to Rochester for further research and report.

Features of the Center (see below) are: 1) complete kitchen-darkroom; 2) photographic accessories display; 3, 4, 5) prints and transparencies; 6) equipment display; 7) continuous slide show for children; 8) large (30x40-inch) color transparencies; 9) home movie equipment; 10) information counter for questions and answers; 11) display of fine photographic prints, salon selections or work of an individual artist; 12) and 13) still photographic equipment.

No equipment or materials can be purchased at the Center. It is on the East Balcony of the Grand Central Terminal, immediately behind the Kodak COLORAMA.



Kodak
TRADE-MARK

BY VERA B. WILSON
343 State St., Rochester 4, N. Y.

Elections Coming Up

The Technical Division nominating committee turned in a tentative slate of officers which was published in the March issue of the JOURNAL. An invitation was extended then to Division members to nominate additional candidates. By July 1, the deadline set, no additional nominations had been submitted. Hence, here's the slate:

Chairman—William F. Swann
Vice-chairman—Theron T. Holden
Secretary-Treasurer—William Fritz

Swann is a liaison between the Eastman Kodak Company's research laboratories and that segment of the public which uses special photographic products for scientific applications. He supervises Kodak's scientific literature and advertising, and handles correspondence on scientific subjects. He is currently vice-chairman of the Technical Division, PSA.

Holden directs Graflex correspondence relating to selection and use of the company's cameras. He supervises camera manuals and the release of factual information about Graflex products. He is a former chairman of Rochester Technical Section, PSA, and currently is chairman of the program committee of the Technical Division.

Fritz formerly was division radio engineer for Union Carbide and Carbon Corporation in Chicago. During the war he was on the scientific staff of Columbia University's Division of War Research. He helped to develop and apply anti-submarine and pro-submarine warfare devices. He was awarded the President's Medal for Merit in April 1946 for wartime research.

A card for voting has been sent to members along with the current issue of the News Letter. Fill in and return to R. R. Koch, 2005 Walnut Street, Philadelphia 3, Pennsylvania.

Vote!

"Journal" Award To Be Made

For the most significant paper published in PSA JOURNAL during 1949, in either the technical or scientific field, an award will be made at the Baltimore convention. This will be an annual presentation.

H. Clyde Carlton (Rochester) is chairman of the JOURNAL Awards Committee. Glenn Matthews (Rochester) and Dr. Herman H. Duerr (Binghamton) are Technical Division members. The committee also includes representatives from Color and Motion Picture Divisions. They've started to screen papers published in PSA JOURNAL during the past year. A report will be made at a meeting of the Technical Division executive committee soon after Labor Day.

A New Section

Chicago folks interested in technical aspects of photography have organized a

Chicago Section of the Technical Division. The organization meeting took place on Thursday afternoon, June 22, at the Chicago Lighting Institute. The speaker was Howard Colton (Eastman Kodak Company), on "Ektacolor."

Convention Takes Shape

Theron Holden (Rochester) is rapidly getting together a balanced and interesting program for the Technical Division's part in the Baltimore convention. Here are a few subjects to be covered: The Hersol Process; Rapid Processing of Printon; The Formation of Photographic Images by X-rays; The Color of Natural Daylight; Photographic Film Supports; A Theoretical Study of Errors of Focusing Scales; New Developments in Naval Photography; Effects of Spectral Energy Distribution on Photographic Exposure; and, New Techniques of Sensitization and Exposure in Xerography.

In addition, there'll be a clinic on photographic equipment, processes and material. This has been a popular feature at all other post-war conventions. Authorities from manufacturing companies will make up a battery of experts to answer questions.

Tentative plans call also for a large clinic dealing with the technical aspects of color photography. A special demonstration of the Flexichrome process is hoped for.

Travelling Print Show

Earl R. Clark (Rochester), chairman, exhibition committee, reports plans well under way for collecting prints for the Technical Division's part in the 1950 PSA Exhibition.

This show will be hung in the Baltimore Museum of Art. Opening date is October 18.

Any Technical Division member who has or who knows of prints suitable for showing is urged to submit them.

Black-and-white and color prints, and transparencies $2\frac{1}{4}$ inches by $3\frac{1}{4}$ inches or larger, are eligible. Pictures should show a new and interesting scientific or technical application of photography, or an original and novel technique.

Entry blanks may be obtained from E. R. Clark, 184 Malden Street, Rochester, New York.

Last year's show has had remarkable success. Ten hangings have been held and 8 more are scheduled.

These showings included a number of universities and technical groups, the AAAS convention in New York, a PSA regional convention in Chicago, and the Eastman House in Rochester.

The new show will be available for bidders about the middle of January 1951.

The Division In the News

News stories based on several of the articles in the second quarterly issue of "Photographic Science and Technique" were sent to editors of newspapers and to trade, technical, and scientific publications. Some of them are getting into print in good fashion.

A feature story based on Mrs. Ida

Tschiderer's "The Photomicrography of Nuclear Tracks" appeared in one publication with this caption: "Atom Detective Shoots with Camera and Microscope." The article has been widely used by photographic columnists.

TERRITORIAL COLUMNS

South and Southwest

BY C. L. HEROLD

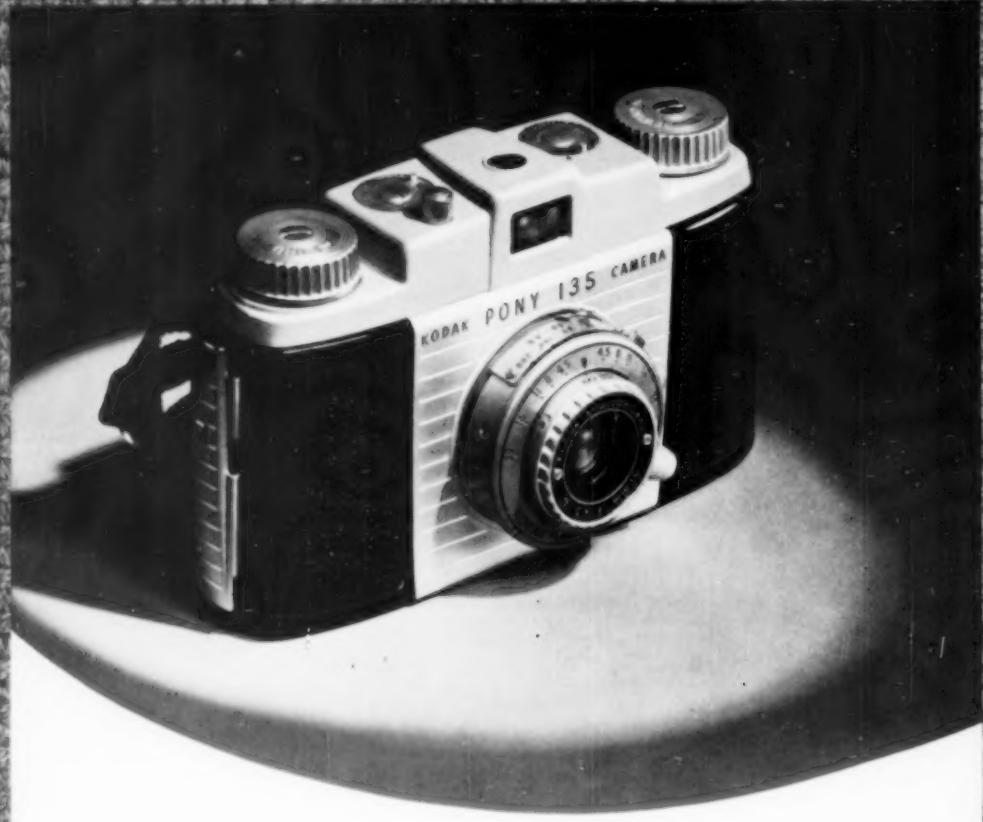
3601 Tangley Road, Houston 5, Texas

Closing date for the Oklahoma International, sponsored by the Oklahoma CC, has been set for September 11. With such a competent jury as Anne Pilger Dewey, Hon. PSA (Chicago), Dr. L. L. Handly, APSA (Houston), and Houston Payne, M. Phot. (Shawnee), the Oklahoma City club is assured of another fine selection of prints. The hard work behind the scenes will be handled by OCC's Mel Woodbury, APSA, George Fiellin, Louise McPheeeters, Gilbert Hill, Clark Hogan, and Lee Jones.

We suppose that every club, at one time or another, has had discussions on the question of whether non-member visitors or guests should participate in the voting on prints and slides in club competitions. It is sometimes embarrassing not to include non-members, and, conversely, it isn't exactly fair to include the less "educated" (?) votes of outsiders. The Asheville (N. C.) PS has solved this problem neatly. When voting slips are passed out, the APS members get one color, and guests get another. Each group of votes is tallied separately, those of the members being the official results on which awards are made. However, the totals of the other group are announced, and compared with the member votes. Interestingly enough, there has not been too much divergence of opinion to date.

The Asheville PS, up there in the "Land of the Sky," now has a new title for its bulletin—*Cliques and Shudders*. That ought to take care of about everything.

One of the most interesting and instructive photographic affairs it has been our pleasure to attend was a talk given recently by Paul Linwood Gittings, FPSA, before his home club, Houston CC. Using a plaster cast for a model, some lights, and the knowledge gained by this artist-turned-photographer through years of experience behind a portrait camera, Gittings poured out enough lighting history, theory, and practice in 60 or 70 minutes to make your head swim. But, don't get us wrong—despite the volume of interesting data presented and demonstrated, Gittings had his material so well organized and well demonstrated that it was no trick to follow readily and to retain the wealth of information on portrait lighting. There was only one thing that diverted your editor's attention during this talk. About half-way through it occurred to us that here was good material for a PSA National Lecture Tour, or at least a PSA Convention. If Gittings wasn't such a busy *hombre*, we



Stars in your hand

Few cameras have met so prompt, so glad a reception as the Kodak Pony 135 Camera (above) and the Kodak Pony 828 Camera (at right). It's because they combine high quality and low price. *Lumenized* Kodak Anaston f/4.5 Lenses, smooth flash 200 shutters, fine balance, and unusually convenient scales and controls make these miniatures unique. For the serious amateur photographer, they meet a real need—capable, low-cost "second cameras," for both monochrome and full color, to supplement larger cameras such as the Kodak Reflex II or Kodak Tourist Cameras. The "Pony 135," \$34.75; the "Pony 828," only \$29.95. Prices include Federal Tax.



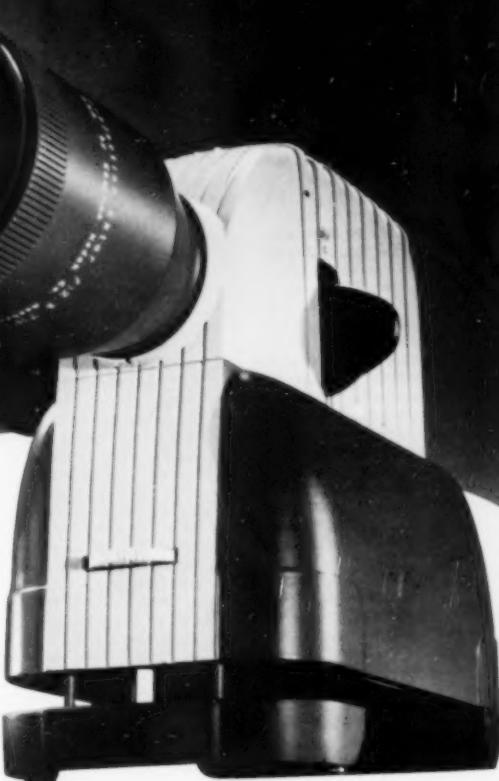
DETAILS: Pony 135, 20 or 36 exposures, 35mm (24x36mm); Pony 828, 8 exposures, 28x40mm; *Lumenized* 51mm Kodak Anaston f/4.5 Lenses; Kodak Flash 200 Shutters, 1/25 to 1/200, cocking type. Focusing to 2½ feet! Basic "average situation" settings for both monochrome and color are indexed in red. Body shutter release. Pony 135 has automatic film stop and exposure counter. Both cameras accept standard Kodak Flashholder with Flash-guard, which is priced at \$11.50.

Stars on your screen

EACH supreme in its field, the three Kodaslide Projectors pictured here offer a price range to fit every budget, a power range to fit any problem. In Kodaslide equipment, you get top brilliance, top quality, top performance, for every watt you put in.



In screen brilliance, these 150-watt projectors will give you .300-watt performance. Kodaslide Projector, Model 2A, above, with 5-inch *Lumenized f/3.5 Lens*, \$49.50. Kodaslide Projector, Model 1A, at right, with 4-inch *f/3.5 Lumenized Lens*, only \$29.50.



Aptly named, the great Kodaslide Projector, Master Model (above), has no peer in either efficiency or versatility. Its brilliantly engineered optical system extracts top returns—*on the screen, where brilliance counts*—from lamps of any wattage, 300 to 1000. With 1000-watt lamp and 5-inch *f/2.3 lens*, it delivers 1720 lumens to the screen. It handles home shows as readily as exhibitions in the largest halls; a choice of five superb Kodak Projection Ektar and Ektanom Lenses, all *Lumenized*, 5-inch to 11-inch, accommodates long or short throws. Blower-cooled, quiet, rugged, and smart in design. \$150 up, depending on the lens you choose.

The Kodaslide Table Viewer (not pictured) combines projector, slide changer, and screen. Let your Kodak dealer demonstrate it to you. \$95.



**EASTMAN KODAK CO.
ROCHESTER 4
N. Y.**

Kodak

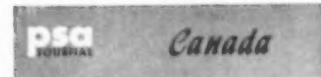
TRADE MARK

would drop a line to the proper parties on the above idea.

About ten months ago we reported that the Baton Rouge (La.) CC had published Vol. I, No. 1 of *Lights & Shadows*. This was a single-sheet, mimeographed bulletin, without fanfare, or other warning. Here comes Vol. I, No. 11 to our mail box the other day—all dolled up in grand style. It is now an eight-page 65¢, slick-paper publication, complete with large size reproductions of prints (including print-of-the-month), and numerous other interesting features betwixt the covers! It is the result of a lot of hard work by a couple of Carpenters—Carey and Irene—who deserve a big hand for a wonderful job. President Alan Bennett was not fooling when he said in his send-off remarks that *Lights & Shadows* is now a publication "that would do credit to any camera club!"

A while back we promised to tell you about the personal "feuds" engaged in by members of the newly formed Houston PS. Well, it all started at one of those post-meeting sessions in a nearby coffee shop. One of the members casually mentioned that he was pretty good at a certain type of pictorial effort, and one of his co-members vowed as how he was as good, and on second thought, was even better. Member "A" thereby challenged member "B" to a two-man print contest, voting to be done by the club membership as a whole. Just to make the matter more interesting, "A" and "B" put on deposit with a disinterested party equal sums, the total to go to the winner. Someone else picked up the idea, and before you could say monomethyl para-aminophenol sulfate (i.e., if you can say it), these "feuds" were busting out all over the place. The subject matter covers quite a wide range, as witness the two extremes of "Glamour" and "Sudden Death." None of this interesting extra-curricular activity take the place of HPS's regular monthly and quarterly competitions. We have no accurate information on whether the winnings from these "feuds" have caused any of the individuals in HPS to fall into higher income tax brackets. But, even so, there probably would be no complaint because they are having enough fun (and getting out some good prints) to compensate for it.

Come time to write the S & SW column for September, we'll be on vacation, so we (and you too) will get a breather from this chatter.



By REX FROST
37 Bloor St., W., Toronto, Ont.

About the time this appears in print, pictorial parcels will have converged on Vancouver, B. C., from most parts of the world. The Pacific National Exhibition, which this year features its half century on parade, will provide facilities for showing Vancouver's Eleventh Annual Salon of Photography. Closing date was August

4th; hanging dates, August 23rd to September 4th.

This is an ideal combination set-up. Photographers who go primarily to see the Salon, get the Pacific National Ex. thrown in for extra measure. Humanity in general which crowds Exhibition Park to take a spot of relaxation, amusement, education, and the other multiple wherewithals of the big Pacific National, get an added fine photographic show with the cultural touch. Because of the Salon, the Pacific National becomes the Pacific International.

Don't miss Victoria's 10th International which is slated November 5th to 12th. Closing date October 5th. There's just comfortable time to have Vancouver prints forwarded along to the Island City. Irvine Dawson, who knows the rules because he's an exhibitor himself, is chairing the salon committee, which means the Show will be run on business-like lines.

The time seems to have arrived at which salon secretaries should more closely coordinate their show dates across country. In recent years there has been too much overlapping. Victoria CC's Jim McVie has been giving the subject a lot of thought. Has figured out that if Canadian Salon dates were properly spaced across the terrain, it would be possible for any exhibitor to cover every salon in the Dominion with two sets of prints, which would iron out a lot of wrinkled foreheads. Likely too, it would result in much fuller representation in all the shows.

Doors, of one kind or another, seem to have become a feature of the programming of camera clubs across the Dominion of late. In some cases, indoors. In others, outdoors. And in one case, to wit New Westminster CC, just doors—the kind you swing open or shut, or sneak through noiselessly in the early dawn, following a club project on night shots. Anyway, doorways were recently the theme of a Monday Night Print Contest at the New W. meeting. Result John Harris's "Dinner-time Doorway" captured the top rating "Doorway to the Sea" taken from the inside of a boathouse notched second place for John Hargrave. Imaginative June MacDonald got an hon. mention for "Doorway to Health"—a collection of bottles of pills and such.

On the indoors, Northland CC of North Bay, Ont., got their picture in the local *Daily Nugget* a short while ago. A picture of some of the club members that is, gathered together viewing prints at Railton's Studio, the culmination of a circulating print exchange between Ottawa, Oshawa, Peterborough, Brantford, St. Catharines and London. The news sheet gave it a four column spread. Showed nine lads eagerly examining the pictorials. Only one looking straight at the camera. Which is better than average.

Toronto's Rochester Trip

On the outdoors, Toronto CC recently took its second flip by air, thus bidding for the reputation of being Canada's most air-minded group of shutter clickers. This event also got the Club a picture news-spread in a Rochester paper.

The trip was Secretary Treasurer John Withrow's idea—a follow up on a previous Club flight over Niagara Falls—also John's idea. Logically so. John navigated aircraft in world war two. This time he didn't navigate the plane. Only the plans and the passengers, all 40 of them for the flight by a flagship of American Airlines to Rochester, N. Y., visiting the Eastman Kodak plant.

It was an all-day and half-the-night experience which never went off course. Take off was at 8 AM. By 10 AM Toronto CC members were meeting prominent Kodak Company officials, including PSA President John Mulder. Before nightfall, they had been shown film in the making—enough in one roll to make a million snapshots. Or perhaps ten pictorial masterpieces. They had seen the manufacture of a huge roll of photographic paper, large enough to fill the clubroom garbage can with members discarded prints, from now to the end of the 20th century. They had visited the famed George Eastman House and Museum, turning back the history of cameradom long down through the years. They had seen thousands of Kodacolor prints rolling from driers. Had heard harmonious shades of melody rolling from the reeds and pipes of the organ of the Eastman music room, recital played by TCC member John Ross. Had enjoyed lunch with Kodak as host. Flying home were thrilled to the night illumination of Niagara, prolonged half an hour beyond normal shutting down time, compliments of the Ontario Hydro.

All told it was one of those days, of which it might be said: "They came. They saw. They were conquered."

Canadians are continuing to make impressive showing in highly competitive salons in the U.S.A. The Washington, D. C. show was a tough one to break. Some 2466 photographs were entered from 28 countries. The Monochrome Division accepted 171 prints. The Color Division took 106 slides and prints. Of 18 photographers outside the United States who secured monochrome acceptances, five were Canadians. Alfred Blyth, of Edmonton Alberta, got three. Dr. Bricker of Vancouver, B. C., Jim McVie of Victoria, B. C., Rex Frost of Toronto, and Harry Waddle of Port Dover, got one apiece.

In Washington's Colour Slide Section, only five exhibitors from outside the U.S.A. made the acceptance grade. Four were Canadians—all Torontonians. Dr. Edward G. Amoson, Douglas Griffin and Wes Stark got one each. CPAC National President Alice Stark scored with two. The fifth successful entrant was a Channel Islander.

The Colour Photographic Association of Canada has closed its list of Charter Members at 50. The Association's "Journal" explains that no further requests can be accepted for such category membership. Since its organization in the spring of 1947, CPAC has established branches in Toronto, Halifax, Ottawa and Hamilton. Is directly represented in 29 cities and towns across the Dominion, 16 United States centres, as well as Mexico, Switzerland, South Africa, Hawaii, China and Hong Kong.

Speaking of international relationships, your columnist has recently spent three weeks in Scandinavia attending conferences in Copenhagen, Stockholm and Oslo. Some PSA'ers may know what it means to be overexposed to Scandinavian hospitality. They will likely agree that it is high time some expert in sensitometry works out a scientific formula relating the effect of smorgasbord and "snaps" on a Scandinavian visitor's time and temperature, to the effect that the exposure steps could be plotted in keeping with maintenance of the characteristic curve.



BY NEWELL GREEN, APSA
64 Girard Ave., Hartford 5, Conn.

They finish close in the Inter-Club Print Contest of the New England Council of Camera Clubs. You can always count on that. Two years ago the winner triumphed by a single point in the season's totals. This time it was three points, and there was no telling who would win till the results of the third and last competition of the season were determined. The fight was mostly between the Bennington (Vt.) CC and the Armchair PS of Stamford, Conn. They were tied in the Fall Competition, Bennington eked out a two point lead in the winter one and Armchair picked up five points in the Spring Competition, thus squeezing by for a three point lead in the totals for the year, 186 to 183. The Nashua (N. H.) CC was third for the year with 176. To the Armchair PS then, goes the NECCC Trophy, an engraved plaque for the clubroom wall.

The Spring Competition was judged before a May meeting of the North Shore CC, of Beverly, Mass., and with a panel of guest judges from the Boston CC who were expert enough to double for the jury on any international salon. They were Lee and Gisela Ellis and Pop Jordan. In this competition, the Nashua CC won first with a score of 69, and the Piscataqua CC of Portsmouth, N. H., was second with 66. Armchair and Bennington trailed along with 60 and 55 respectively. Highest scoring individual prints in this contest were made by F. M. Ingalls of the Nashua CC, Adelaide Anderson of the Androscoggin CC in Lewiston, Me., and Duane Litwiller of the Boston "Y" CC.

The season's contest was the most successful the Council ever held. Nineteen clubs entered which is almost a third of the total membership of the NECCC. Each club entered four prints for each of the three competitions, which were judged at some of the larger clubs ineligible to enter the contest.

The Danbury (Conn.) CC was instrumental in defeating one of those licensing laws which crop up now and then. This one was a proposed city ordinance which would make any photographer soliciting business locally who didn't have an established studio in Danbury, pay a license fee of *ten dollars a day!* It was aimed at the

itinerant photos who push doorbells and smooth talk housewives into a bill of goods, but it could easily be twisted about so that the amateur would be liable if he sold his neighbor some prints of the kids.

Anyway, the Danbury CC got busy under the direction of its President (and PSA'er) John W. Wilson, Jr., and had members and all other amateurs possible sign a petition opposing the ordinance. A couple of other members, James Torraca and H. Leroy Jackson, argued against it at a hearing. So did spokesmen from local industries, since it meant they could never use outside photographers for special work without payment of that \$10 a day. Result was that the Board of City Councilmen rejected the proposed law.

The Berkshire Museum CC, of Pittsfield, Mass., is plunging into an activity which is unusual for a camera club in the month of August. In cooperation with the Berkshire Museum and the Berkshire Hills Conference, the club will present the Berkshire International Color Slide Salon. Closing date is August 8, 1950, and the exhibition dates are August 17 to the 27. There will be a projection of the accepted slides at the Museum Theater on the evenings of the 17th and 22nd and showings at other locations may possibly be arranged. Exhibition Chairman is Franklin C. Pillsbury and entry forms may be had from the Berkshire Museum CC, Berkshire Museum, Pittsfield, Mass.

The Hartford County CC, of Hartford, Conn., decided that a good way to spend its 16th birthday would be to listen to the other side of the controversy about salons. Consequently, Bruce Downes, well-known editor, was the speaker at the Banquet of the club. As everyone knows who has read Mr. Downes' recent writings, current salons and salon judging don't find much favor with him, but with a club full of good photographers, many of whom are or have been exhibitors, he found he was in for quite a vociferous discussion. They took it all good naturedly, only they meant what they said, but definitely!

NEWS AND NOTES

Herman de Wetter, FPSA

Herman de Wetter, FPSA, long-time member of PSA and a former Secretary of the Society, died June 25 last at his home in Westfield, N. J., aged 71.

He was founder and first curator of the Department of Photography at Brooklyn Museum and in this position was among the first to accord photographs a permanent place in art museum collections and exhibits. Mr. de Wetter retired from the Museum in 1949.

He was born in Estonia, was educated in the University of Dresden, Germany, and came to the United States in 1904. Until 1918 he was affiliated as an engineer with Holbrook, Cabot & Rollins and was directly instrumental in designing, developing, and building the Murmansk-to-Moscow railroad in Russia. He served on the

War Trade Board at Washington, D. C., during World War I, later was active in this country and abroad as an engineer with American International Corps. In 1930 he converted his hobby of photography into a professional activity and established the Brooklyn Museum's Department of Photography in 1934.

Mr. de Wetter was a member of the Sons of the American Revolution and an Associate of Royal Photographic Society. The widow, two daughters, a son, and five grandchildren survive.

Stereo Salon

Frank Fenner, Jr., APSA, Chairman, and George W. Blaha, Secretary of the Second Annual Chicago Lighthouse Salon of Stereo Photography, have announced that all entries for this unusual salon must be received no later than September 5th. The accepted entries will be projected September 26, 27, and 28th in Fullerton Hall of the Chicago Art Institute.

The salon is open to all stereo workers and a total of six stereo color transparencies may be entered for \$1.00. All slides must be mounted between glass in a standard Stereo-Realist mount, or one of identical dimension (1 1/8x4 inches) as this projection standard will be used at the exhibition.

All inquiries and requests for entry forms should be sent to Mr. Blaha at the Chicago Lighthouse for the Blind, 3325 West Cermak Road, Chicago 23, Ill.

Visitors to England

The Hammersmith Hampshire House Photographic Society of London has issued an invitation to any PSA members visiting England during the coming year or in connection with the Festival of Britain Exhibition in 1951 to visit them. They are particularly anxious to have American photographers on their program and PSA members planning a trip are requested to contact Mr. L. Catalani, 14 Cheniston Gardens, Kensington, London W.S., England.

Motion Picture Division Elections

In the absence of any petitions or additional nominations, the slate for officers of the PSA Motion Picture Division, as printed in the June PSA JOURNAL (page 349), was closed and ballots have been sent to all members of the Division by C. N. Conley, Chairman of the MP Elections Committee. Ballots must be returned to be received by September 1, 1950.

Amateur Cinema League Elections

The Amateur Cinema League, world-wide non-profit association of movie makers, announces the recent election of PSA'er Joseph J. Harley as president, of Ralph E. Gray, APSA, as vice-president and of Arthur H. Elliott as director.

Joseph J. Harley, of Summit, N. J., has been active in movie making circles since 1937, when he bought his first motion picture camera. Winning the Hiram Percy Maxim Award for the best amateur film of 1944, Mr. Harley placed among the League's Ten Best films in 1941 and 1948.

Ralph E. Gray, APSA, widely known for his lectures and cinematic interpretations of Mexico, became a filmer in 1936. He is the first—and still the only—amateur filmer who has taken the Hiram Percy Maxim Award twice, which he did in 1938 and again in 1946. His films placed among the Ten Best in 1937, 1943 and 1945, with an honorable mention in 1939.

A member of the League since 1937, Mr. Gray was appointed to Fellowship in 1944 and elected to the board of directors in 1949. In 1947 he was made an Associate of the PSA. He has been named an honorary life member in more than a dozen amateur movie clubs from coast to coast. Mr. Gray is retired and at present is touring the country in a trailer coach.

Arthur H. Elliott entered the movie field in 1938, and his specialty has been the travelog, of which he has made nearly a dozen. He is at present vice-president of Chicago's Metro Movie Club of River Park.

Boyer Collection Donated to Eastman House

Alden Scott Boyer of Chicago has given his outstanding collection of photographs, apparatus, books and documents pertaining to the history of photography to the George Eastman House, Beaumont Newhall, curator of the Rochester International photographic center, has announced.

"This magnificent gift is the largest and most important addition to the Eastman House collections," Newhall announced.

"Mr. Boyer has, during the past ten years, built up a unique collection of the pioneers of photography, a large and splendid photographic library numbering some 7,000 volumes, and a quantity of unique pieces of historical apparatus which will greatly enrich our exhibits," Newhall said.

"From its inception," Boyer said, "I have been much interested in the George Eastman House. In my search for rare historical material for display Mr. Newhall has been in constant touch with me. It has been my privilege to lend material for exhibitions in Rochester."

"It is my hope that this gift will be followed by others large and small so that the Eastman House, already the world's most important repository for material showing the history and development of photography will be even more complete," Boyer said.

Activities since the House was opened to the public on November 9, 1949, were described to the trustees at the annual meeting by Oscar N. Solbert, director of the photographic center.

A total of 31,555 visitors have been received at the institute in less than eight months of operation, Solbert said. This included 355 conducted tours of the ex-

hibits for teachers, photographic groups, school children, scouts and other organizations.

The director described plans for a long range survey of motion picture history as part of the institute's motion picture program and educational services. The survey will include selection and acquisition, if possible, of 20 important films chosen from the world's production of each year from 1900 to the present.

Solbert said that 219 reels of motion picture film have been acquired for use in the historical motion picture collection. A half million feet of film, including some from private collections, have been loaned to Eastman House.

Material from the George Eastman House photographic collections has been lent to other museums for exhibition throughout the country. Special exhibits have been circulated to schools, clubs and private groups as a part of the educational program, Solbert said.

A series of eleven special exhibitions, each lasting from four to six weeks, has been held at Eastman House during the year to present special photographic fields to visitors.

New Exposure Computer

Availability of a new Photographic Exposure Computer for evaluating light conditions and camera adjustment is announced by American Standards Association. The computer consists of an inexpensive, pocket-size booklet incorporating a circular calculator for determining shutter speed and lens step or f-number from index numbers obtained from included tables and the film used.

Index numbers allow for all lighting variables, including the altitude of the sun by latitude, date and hour; atmospheric conditions, (especially clouds); spatial structure of the scene (especially distance), conditions of illumination (shade and direction of lighting), and film speed. The guide thus evaluates light intensities and luminance of scenes to be photographed. The calculator combines this index with a film exposure index to indicate proper camera adjustment for a picture.

The computer meets the need for an inexpensive method of determining exposure more accurately than the usual rough and inexperienced visual estimates, or better than an expert's estimate for unusual conditions. It is based not only on long-existing exposure tables but also on extensive modern data on radiant energy reaching the earth's surface.

The new computer is an American Standard, Z38.2-2-4-49, on which 45 national technical societies (including PSA) and leading manufacturers of optical and photographic equipment cooperated under the technical leadership of the Optical Society of America. It is a revision of an emergency standard developed in 1942 at the request of the Photographic Division of the Bureau of Aeronautics, United States Navy, of which 30,000 were used by the Armed Forces and others.

The scope of the revised standard com-

puter has been extended by including a scene index table for black-and-white and color transparencies or reversal materials for projection or viewing with an illuminator.

The computer contains 25 durable looseleaf pages, $3\frac{1}{2} \times 4\frac{1}{2}$ in., with a flexible fabricoid cover. Copies may be obtained at \$1 from American Standards Association, 70 E. 45th St., New York 17, N. Y.

National Lecture Program

The National Lecture Program Committee is endeavoring to secure commitments from cameras in the northeastern part of the USA for "Pops" Whitesell's fall tour. A number of clubs have indicated their desire to sponsor "Pops" but there is room for a number to be added to the tour. If your club has not responded as yet, please contact Earle Brown immediately so definite dates can be established.

The National Lecture Program is also happy to announce that Ralph Gray, APSA, one of the most successful amateur cinematographers in the USA, will make a tour through the eastern part of the country beginning right after Labor Day with a visit to the Convention and then proceeding south after that time. Any clubs that are interested in sponsoring his most interesting program should contact Earle Brown at once for details.

Dave Darvas, APSA, of Cleveland, has made a number of talks in the south through arrangements made with Jack Jones, a member of the National Lecture Program Committee.

Print of the Month Contest

The third judging of the Print of the Month Contest was held at PSA Headquarters and the judges announced the following results:

Advanced Group, Pictorial Class

1st—Welfington Lee, Bronx, New York
"The Old Reader"
2nd—John Anderson, M.D., Grand Island,
Neb.
"The Plowman"

Advanced Group, Action Class

1st—Clifford B. Paul, Moline, Ill.
"Polo"

Advanced Group, Nature Class

1st—Louis A. Puggard, Detroit, Mich.
"Do Not Disturb"
2nd—Clifford B. Paul, Moline, Ill.
"Passion Flower"

Beginners Group, Pictorial Class

1st—Clifton L. Hagenbuch, Midway City,
Calif.
2nd—Irving Rosen, Corona, L. I., N. Y.
"Outdoor Glamour"

Beginners Group, Nature Class

1st—William C. Ihield, Caguas, Puerto
Rico
"Freshly Cut"
2nd—Irving Rosen, Corona, L. I., N. Y.
"Torch Ginger"



POLO

Clifford B. Paul



NO TITLE

C. L. Hagenbuch



THE OLD READER Wellington Lee

July Print of the Month Contest

Beginners Group, Action Class

1st—Irving Rosen, Corona, L. I., N. Y.
"Strike"

2nd—S. M. Stelson, Durham, N. C.

Beginning in September, the Monthly Print Contest will be judged in a different city each month, although all entries are to be sent to PSA Headquarters as in the past. The schedule of judging and the individual in charge follows:

Month	City	Judges and Judging Arrangements
Sept.	St. Louis	W. E. Chase
Oct.	Chicago	Mrs. Anne P. Dewey
Nov.	Rochester	Dr. Alfred H. Hyman
Dec.	New York	John H. Magee
Jan. 1951	Boston	L. Whitney Standish
Feb.	Cincinnati	P. H. Lehman
Mar.	Baltimore	Ernest C. North
April	Pittsburgh	O. E. Konig
May	Detroit	Dr. J. Marimus
June	Cleveland	Doris Martha Weber
July	Atlanta	C. A. Luce
August	Philadelphia	Charles Heller

Although competition in the Contest has been keen, there is plenty of chance for any amateur—either advanced or beginner—to win a medal if he will send in an entry.

As an added feature, the Contest Committee has decided to carry over from month to month, until such time as the monthly entries are too heavy, all those prints that in the preceding month did not win a medal. In this way everyone will actually have more than one chance to take a top award. The reason for this change is that there may be a very large number of high standard prints some months, whereas the quality may not be as high another. Rather than have a very good print permanently rejected, this carry-over will enable the reviewing of all rejects by different judges.

We would like to see as many PSA members enter the Contest as possible. The awards are really worth while!

WALTER G. ALLEN, Chairman

THE RULES

- There is no entry fee.
- All active PSA members (individuals) in good standing are eligible, including foreign members.
- Each member may submit one print per month in each class (total of 3 prints—see rule 13.)
- One competition will be held each month.

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DO NOT DISTURB

L. A. Puggard



STRIKE

Irving Rosen

5. Closing date for receipt of pictures at PSA Headquarters is the last day of each month. Pictures arriving late will be placed automatically in the competition for the following month.

6. All prints submitted become PSA property. They will *not* be returned.

7. Reproduction rights are granted to PSA when pictures are submitted.

8. For each winning print, a "PSA Print of the Month Medal" will be awarded. Winning prints and pertinent contest data will be printed in PSA JOURNAL as funds and space permit.

9. Winners for the preceding year will be judged annually at the PSA Convention

to pick the "Print of the Year" in each class.

10. Pictures by any photographic process are eligible.

11. Print size shall not exceed "8 x 10."

12. Film exposure must have been made by the entrant. Prints may be made by the entrant or by a photofinisher.

13. The following are the classes of entry:

Classes	Beginner Group *	Advanced Group **
Action	1 medal	1 medal
General Pictorial (scenic, portrait, genre, etc.)	1 medal	1 medal
General Nature (animals, plants, flowers, pets, etc.)	1 medal	1 medal

* Anyone who has not (prior to day of entry) had a picture accepted in an International Salon or Exhibition of Photography is classified as a "Beginner."

** Anyone who has had a picture accepted in an International Salon or Exhibition is eligible only in the Advanced Group. Any beginner winning a "PSA Print of the Month" award automatically transfers to Advanced status.

The January competition will be for Christmas and New Year cards only, according to the following classes:

	Beginner	Advanced
Appropriate scenes	1 medal	1 medal
Humor	1 medal	1 medal
Table tops and other synthetic scenes	1 medal	1 medal

14. PSA assumes no responsibility for notifying competitors of arrival of prints. Members wishing such notification should include a stamped self-addressed postal card to be filled in by Headquarters staff. A suggested message is: "Prints for competition arrived on _____."

15. Include the following data on the back of each print entered. Prints without this information cannot be judged.

Maker's name

Maker's address

Group (Beginner or Advanced)

Class (Action, Pictorial, or Nature)
Further data will be requested for winning prints.

16. Send prints to:

PSA Print of the Month Contest
2005 Walnut Street
Philadelphia 3, Pennsylvania



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11 x 14	10 "	12.75
3 1/4 x 4 1/4	100 "	14.05

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